THE CHRISTMAS MIRROR WILL BE READY THURSDAY, DEC. 12.

THE NEW YORK DRAMATIC MIRROR.

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FOREIGN IDOLS VERSUS DOMESTIC GODS

BY CLINTON STUART

The drama in France is admittedly passing through a period of decadence, and yet, so potent is the spectacle of a lion, either moribund or sick nigh unto death, that it still attracts to the art centre of Europe vast numbers of students from England, Germany, Sweden, Russia and the far Americas. These pilgrims, enamoured of the stage and pledged to its service, whether as writers or interpreters, haunt, night after night, the House of Molière, the second French theatre across the Seine, the elegant Vaudeville Theatre, and "My Lady's Theatre," popularly known as the Gymnase. More especially, after the first glamour of the boulevards is over, do they frequent the temple where the very atmosphere seems impregnated with the incense that arises within the innermost shrine of dramatic art; where Talma, Mademoiselle Mars, Rachel, Voltaire, Georges Sand, are perpetuated as presiding deities; where the whole marvellous repertoire, from Corneille to Dumas, from Victor Hugo to Pailleron, finds an appropriate and, at times, a remarkable interpretation; where the solemn alarm bells of Hernani are succeeded by the sparkling "cups and saucers" of Le Monde où l'on s'Ennuie; where, in short, all phases of dramatic literature are quickened into life.

These precious artistic hours passed in gathering the roses of Paris form delightful memories; but, viewed from the practical standpoint that dominates our age, the question that survives observation is this: Of what real use are studies in France to the actor or the playwright in the pursuit of his profession at home? Are they a help? Are they a hindrance?

The conditions of the contemporaneous French drama and of those plays apt to find favor with English-speaking audiences are radically different. This arises from the fact that the tendency of the hour in France is to suggest rather than to express. The comedy of the present day in Paris presupposes a public so constituted as to enjoy a play as it might a romance; to listen even more patiently than did its predecessors to interminable speeches (few of which, however, say in so many—or so very many—words, exactly what the personage means), to revel in *nuances* of dialogue, and, in short, to appreciate before the footlights many of the same qualities that our readers find in the works of the international novelist, Henry James.

Now, although all this, from the dramatic standpoint, is not "war," it is in its way "magnificent" enough and presents dangerous pitfalls to the American student. In the course of time he learns to appreciate, with the Parisian born and bred, the nice social distinction presented in these modern comedies.

Every class, every coterie of the great capital is accurately reflected. Customs and manners are reproduced with photographic nicety. Detail is glorified and at the same time there is no attempt to idealize the commonplace; it is sufficient to literally depict it. Nor does the French playgoer demand in a comedy the strength of plot he looks for in a drama; characterization, dialogue, detail, suggestion, and just enough "motive" to enable the theatrical romance to be considered a play, satisfy the over-civilized occupants of orchestra, balcony, even gallery, at the Français, Odeon, Vaudeville and Gymnase. The sentiment, the atmosphere, of a comedy will often hold the Parisian as powerfully as an absorbing plot and a tremendous "situation." Insensibly the American student abroad adopts the same ideas; he goes to the Théâtre-Français on certain nights instead of taking up a book at home. He reads, or rather he is read to, and read to so exquisitely that he never falls asleep.

In the same way suggestion is as much the secret of the exponent of contemporaneous French comedy as of the play itself, and the American or English student of French acting often hears a skilled member of the Comédie-Française put as much meaning into the simple exclamation, "Ah!" as though he were giving voice to the half-dozen words which in English would very likely be necessary to convey the same idea. It would, however, be, if not a dangerous, at all events a futile experiment for an American actor or actress to minutely reproduce some of the performances that win admiration in Paris, and the copyist, or would-be copyist, sometimes learns by bitter experience the immensity of the gulf that separates French and American sentiment and divides, in particular, the two countries' modes of expression. There are, it is true, certain universal emotions common to both people, but the language in which these are expressed in France would sound extravagant to the point of absurdity if literally rendered into English, and the manner—including the accompanying gesture—in which they find vent, must needs be modified, if not, indeed, radically changed.

The American or the Englishman who attempts to reproduce, either as playwright or actor, the methods of the foreign stage, has, it is clear, strayed far from the high road that leads to success where he must hope to succeed—if he succeeds at all—at home. Confused by the expedients employed by those extremists of the old world, who in their crusade against anything that is "theatrical" have drifted into the eventless—where emotions are reduced to indications, where nothing happens, where comedy is principally a *conversazione*—the student of the French stage finds himself in the dangerous position of catering for a public that does not exist. There is nothing that is of such practical service in opening the eyes of the worker to the fact that he is in America and not in Paris, as what may be termed the preliminary canter to the hard riding of dramatic authorship; namely, the adaptation of French plays. This singularly unsatisfactory, because incompletely creative, task possesses at least the merit of enabling the student of the stage to appreciate the difference in the demands of the French and of the English speaking public. It has often been a question whether plays should be "adapted" at all. At the same time the opponents to this process are, as a rule, not to be found among those possessing practical views of the demands of the new public for which a French play must often be prepared in order to meet with anything like substantial success. An adapter, who is content to remain an adapter is very much like a step-father; he possesses none of the divine authority over his children, and yet he is required to assume all the responsibilities. The position is delicate, difficult, and a continual source of dissatisfaction, only relieved by the conviction that the work of adapting foreign plays is in itself a liberal education. It teaches, for one thing, the practical lesson that it is not in the least necessary to witness a play in Paris in order to adapt it for the home market. Such an experience is, in fact, rather a hindrance than a help, since the point of view, both of the American stage and of the American public, must needs be radically opposed to the French.

The question of adaptations is pertinent here in that it helps to illustrate in how little a close study of the French stage is of practical value in preparing plays for English-speaking audiences. There is, in fact, no reason whatever why a man who is familiar with the American stage, the demands of the American public (and, as a matter of course, the French language), should not adapt plays for the home market as well as the student who has passed innumerable hours within the walls of the theatres of Paris. He possesses, indeed, an advantage—that of "starting clear," unhampered by the prejudices of a foreign art education. To give an example of how much these form an obstacle to practical advancement, the case may be cited of a young gentleman who went abroad with the avowed purpose of studying dramatic construction "on the spot." He returned to his native land after two years passed in analyzing Scribe, Augier, Dumas, within the classic walls of the Théâtre-Français. He conversed fluently concerning the methods of these masters and produced, as his sole literary baggage, a passable translation of a little play by Alfred de Musset. Astonished and chagrined by the indifference of the contemporaneous New York managers to this *chef d'œuvre*, so carefully translated, he returned to the Boulevards. He had learned to have his hair cut like a Parisian, to drink absinthe, to talk Victor Hugo, Scribe, Molière, Pailleron, Sardou, Augier, hour after hour, to admire Sarah Bernhardt, and to depreciate his own country, but he had not produced one act, even one scene, of an original play. American playwrights are born in New York, California, Michigan—not made in Paris.

On the other hand, it is curious to note now the Americanism of the genuine playwright—the present writer has in mind, the late David D. Lloyd, survives the influences of the foreign theatre. He, too, passed many months in France in the study of dramatic construction, but one hesitates to believe that this experience enables him to create any of the comedies that made his reputation as a dramatist. The conviction must, indeed, be evident that the best field in which to make the preparatory studies for a play designed to appeal to American audiences, is not the French theatre, but American society. The playwright who keeps his eyes open, the actor in search of types to reproduce, will find far more real inspiration in the existence of our own country than in the drama of a foreign nation. Or, if the actor's needs must find incentives in the drama, why not seek it on the American stage? There he will find acting as worthy of study as any to be found elsewhere, albeit it is admitted that, save in exceptional cases, great talent is dispersed in "stardom," not concentrated in a company suggestive of such an organization as the Comédie-Française.

The actor who studies abroad for his profession at home is, equally with the playwright, expatriating his art as well as himself. There is but one spectacle more pitiable than an expatriated artist and that is an expatriated principle. Moreover, the student himself may return but he is certain to bring back with him ideas not easily eradicated, canons that, from the practical standpoint, doom him to disappointment, if not defeat. There is a certain accomplished actor whose school is based upon the laws that govern French acting; he excels in the portraiture of French character, but he remains a specialist and is not the "star" that, had he studied in England and America as enthusiastically as in France, he might have become. Appealing to the English-speaking public with the nice realism and ultra-natural processes of the French school is like offering a *genre* picture when the popular demand is for a battle-piece. The question is not which school is the more admirable, but which is likely to find practical appreciation; and certainly the man who interprets Shakespeare with the methods applicable to Molière was born in the wrong century, and nourished on misguiding principles. For the American actor to study the French school of acting with the idea of deriving practical benefits therefrom is chiefly to learn what to avoid. It follows, therefore, that, for all practical purposes, he might better have let well enough alone, trusting to his own instincts, his native training and his observation of real life. As an instance of the difference between the French and English-speaking point of view, one has only to refer to the recent performance by a distinguished French actor of a drama already familiar to the public of both England and America through the brilliant success of a great interpreter. The Englishman, idealizing melodrama, showed us the tortured soul of the murderer; the Frenchman, true to the principles of realism that govern the modern stage in Paris, exhibited the same physical mask with which the assassin might in real life be supposed to conceal his guilt from the world. There was no allowance made for "the perspective of the theatre," little for the fact that this was melodrama, not comedy, none for the anxiety of the spectators to follow a psychological study and not a strict adherence to the commonplace demeanor of every-day existence. Yet this is pre-eminently the spirit of the modern French school. The present question is not whether it is superior or inferior, but simply this; Should our actors educate themselves up—or down—to it? and the answer is to be found in the indifference of our public to these "advanced" theories, in its adherence to established principles and in its support of the best native talent.

The growing independence of American art is indicated by the steady development of the native drama. Apart from "spread-eaglism" this country of enterprise has evidently come to the conclusion that just as France, England, and other nations supply their own stage literature so must America stock her own market. This is being accomplished in the most practical way. Instead of penning tirades against our managers, our playwrights are writing plays and getting them produced. There are, doubtless, certain obstacles to the production of plays, but these are primarily best removed by writing plays worthy of production. There was a perennial philosophy in the remark of Robertson's Sam Gerridge when chafing under the irritation caused by the noisy plaints of Papa Eccles. "I'm a workin' man, too," said Sam, "but I don't howl about it." All genuine workers find in this progressive age that the demand is at least equal to the supply. They discover growing inspiration, too, in the social conditions of American life; the development of an aristocracy based upon money and not birth; the mania for foreign manners—and alliances—the intrigues of speculation and the like, furnish themes for comedy, while the now historical events of the civil war provide motives for drama. And it is in dealing with such subjects as these that our master American dramatist, Bronson Howard, has already founded a school. Nor is native tragedy neglected by either poets or actor-managers. The eagerness of the public to appreciate these original works keeps pace with their production. Even when local color and local allusions are introduced in adaptations the public extends a quick response. In short, the tendency of the hour is to confirm, as a young giant of the faith, this infant of an American drama, already baptized.

There is, however, one complaint—a just one, in which sounds the keynote of the subject the writer is endeavoring to treat. Many students who blindly seek "inspiration" abroad are ultimately tempted to ask why the establishment of a national theatre should be regarded as a project quite Utopian? The most practical impetus that the American stage in all its branches could receive would certainly be a temple wherein our domestic gods should displace our foreign idols; where the great actors of our past—the Booths, Forrest, Charlotte Cushman, Julia Dean—should look down in painting or in sculpture; where the great actors of the present should tread the boards; where tragedy should alternate with comedy; where, in short, the public would learn to expect native work and to encourage native workers. Plays might fail, actors might fail, as in France, and yet out of a series of productions the successes would doubtless outnumber the failures. Viewed from the practical standpoint, the present conditions of our stage doubtless do not favor such a project; and yet it would be extraordinary, in this country of great enterprises, if a national theatre should not ultimately take its place among the institutions of our metropolis and our continent. Everything, in fact, points to such a culmination; the formation of schools of acting, the success of native plays, the combination of great actors.

Such a theatre would on the instant supply the æsthetic influence that our students now seek abroad. More; it would help to give whatever talent they possess a practical development. Once they saw art and artists appropriately recognized and honored in our own country, they would not even seek to worship these delusive foreign idols. Ignoring them in favor of our domestic gods, the youth of America would realize, and to their advantage from every standpoint, the truth it sometimes takes so long to learn—"To stay at home is best."

Elwyn A. Barron, dramatic critic of the Chicago Inter-Ocean will contribute a paper on "Progressive Realism" next week.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

CASINO—Erminie, 8:15 P. M.
GRAND OPERA HOUSE—Jarbuschek, 8P. M.
HARLEM OPERA HOUSE—The Exiles, 8P. M.
KOSTER AND BIAL'S—Young Don Juan, 8 P. M.
LYCEUM THEATRE—The Charity Ball, 8:15 P. M.
MADISON SQUARE THEATRE—Aunt Jack, 8:30 P. M.
PALMER'S THEATRE—Charles Wyndham, 8 P. M.
PEOPLE'S THEATRE—Tourists in a Pullman Car, 8 P. M.
TONY PASTOR'S—Tony Pastor's Own Company, 8 P. M.
THIRD AVENUE THEATRE—Wife for Wife, 8 P. M.
UNION SQUARE THEATRE—The County Fair, 8:15 P. M.

SPECIAL CONTRIBUTORS.

DION BOUCICAULT.	BRANDER MATTHEWS
CLEMENT SCOTT	E. A. DITHMAR
HENRY GUY CARLETON	CLINTON STUART
ELWYN A. BARRON	CHARLES BARNARD
ALBERT R. LANCASTER	WILLIAM GILLETTE
R. E. WOOLF	LAURENCE HUTTON
RICHARD MARSTON	WILLIAM J. HENDERSON

GEORGE EDGAR MONTGOMERY

TO CORRESPONDENTS.

CORRESPONDENTS are notified that all letters for publication in THE DRAMATIC MIRROR for Christmas and New Year weeks must be mailed in time to reach this office not later than Friday mornings, December 20 and 27. The holidays falling this year on our usual day of issue will necessitate our sending the paper to press one day in advance.

A TRIVIAL REASON.

FRANCISQUE SARCEY'S final determination not to offer himself as a candidate for the French Academy might, were not his simple and unpretending character beyond dispute, be mistaken for an attempt at *pose*, and be interpreted as was VICTOR HUGO'S pathetic request for a *corbillard de pauvre*.

But, while we have perfect faith in the sincerity of the reason given by the celebrated French critic for refusing the highest honor literary France can bestow upon her children, which was that he "would be unwilling to do anything that might cast a doubt on his perfect independence," we can hardly consider it as either sensible or sound.

The fact of his making one of the Immortals and being to a certain extent under obligation to the dramatic authors already in the Academy, for having given him their collective vote, is a poor reason for deeming the honesty of his pen in danger. If these dramatists and fellow-academicians vote for the journalist and not for the man, no obligation is due.

If, on the other hand, the name alone of FRANCISQUE SARCEY is a passport to their favor and their suffrages, the journalist pays his friends but a poor compliment in thinking that they would look for or even sanction a deviation from his usual course of honest and conscientious criticism.

Mr. SARCEY acknowledges his influence to be wholly due to the conviction in the public mind that he always speaks freely and honestly. Does he, then, think that his colleagues in the Academic chamber would be the first to rob him of that record?

SARCEY'S reasons for withdrawing are an injustice to the men whose works he is called upon to judge; his duty is to carry the weight of his influence and his learning, in the interests of the dramatic art, to the debates of the most learned and illustrious body in the world. He clearly owes it to that profession of which he is so brilliant a member.

IT WILL APPEAR TO-MORROW.

WHEN we announced the appearance of the CHRISTMAS MIRROR for Saturday last, it was in the expectation that those having in charge the outside work would be able to fulfill the agreements on which the announcement was predicted. Last Thursday, however, we received from our lithographer, the following letter:

OFFICE OF
J. OTTMANN, LITHOGRAPHER,
NEW YORK, Dec. 5, 1889.

Harrison Grey Fiske, Esq., Editor and Proprietor New York Dramatic Mirror, City:

DEAR SIR—With sincere regret for the unavoidable delay it will occasion in the publication of your Christmas Number, we have to inform you that, owing to the unusual nature of the work, the number of colors used, and the large edition you require, we now find we shall be unable to furnish you with the four lithographed supplements and the cover pages in time for you to issue the Christmas Number this week. We shall have everything ready and delivered in ample time for you to publish it, however, on Thursday next, Dec. 12.

Yours very truly, J. OTTMANN.

Thus a delay of five days was rendered unavoidable. The lithographic work had been in hand since October, but its very elaborate nature and the necessity of more time than was originally calculated for printing the various colors, as the foregoing letter explains, occasioned the brief postponement.

The CHRISTMAS MIRROR will be out tomorrow—Thursday, Dec. 12, and it will be for sale by every newsdealer.

AN UNJUST TAX.

A LETTER has been addressed to the Canadian Minister of Customs by W. H. FULLER, of which the following is a copy:

OTTAWA, Dec. 3, 1889.

To the Hon. Mackenzie Bowell, Minister of Customs, Ottawa:

SIR.—I have the honor to ask your attention to a decision just rendered by the Treasury Department of the United States, at Washington, by which dramatic scenery and properties belonging to foreign actors and imported into that country are held to be exempt from duty as "proper implements, instruments and tools of trade, of occupation and profession."

I have also the honor to inclose an article from THE NEW YORK DRAMATIC MIRROR, the leading organ of the dramatic profession on this continent, in which the arguments and reasons for this decision are clearly and concisely set forth.

I would also beg to call your attention to the fact that precedents have long ago been established in England by which such "implements and tools of profession" are specially exempted from customs duty.

In view of these facts I trust you will see your way to give instructions that the scenery and properties belonging to dramatic companies entering the Dominion of Canada shall be admitted free of duty.

I have the honor to be, sir, your obedient servant,
W. H. FULLER.

MR. FULLER has every reason to believe that his application for the remission of this very onerous tax will be favorably considered. Its injustice appears on its face.

The exemption from duty, of implements and tools of trade, both in England and this country, makes the Canadian tax, by contrasts extremely harsh and unjustifiable.

The absurdity of levying duty on the scenery and costumes of companies that cross the border from the States to play brief engagements in half-a-dozen Canadian cities must appear to the Minister of Customs, if he gives the subject careful consideration. There is no doubt that the tax prevents many companies from visiting the Dominion, not only because of the pecuniary outlay involved, but also because it is viewed as an oppressive requirement.

Canada does not draw on England for its theatrical amusements. It is absolutely dependant, in this respect, on the United States. The best policy for it to adopt is the policy that prevails among us—to offer every encouragement to such dramatic visitors as bring with them talent and the fruits of art-culture.

We hope soon to hear that Mr. FULLER'S appeal has secured a favorable response from the Canadian Minister of Customs.

SARDOU AND THE PRESS.

IT appears that M. SARDOU has been making some reflections on the body journalistic. In an interview with a representative of the *Paix*, the noted dramatist is alleged to have said that journalists do not appear to appreciate the courtesy extended to them; that their admission to rehearsals is a tolerance; that they claim it as a right, etc.

Therefore, M. SARDOU denied in the *Evenement* that he had ever used such language, or that he had even received the representative of the *Paix*. As a rejoinder the *Paix* maintains that the interview with M. SARDOU was in accordance with his own appointment, and that the *Figaro* was right in advising him to keep clear of interviewers, as they only prove to the public that if he is a man of talent, he is certainly not a man of character. Furthermore, the *Paix* asserts that out of charity the close of the interview had been omitted, and that the author of La Tosca had exclaimed in a fit of rage, "Once more let me tell you here and now that I don't care a damn for the press or its journalists!"

If M. SARDOU ever made such a remark we can only draw one conclusion—he has entered upon the first stage of ungovernable dotage.

WHY?

LOOKING back several years at the stories told by managers of the "hustling" persuasion about their receipts, as they appear in the files of many newspapers, we are amazed to think that they are still in the business.

There are several such energetic and loquacious operators whom we might mention—men whose enterprises never merely succeed but always "boom"—that by their own recorded words have enjoyed uninterrupted prosperity for a decade.

Why, we should like to know, are they not now dwelling in palatial residences on Madison Avenue?

Why are they not hobnobbing with the other millionaires, and occupying their own boxes at the Metropolitan?

Why are not their wives the rivals of our noted *parvenues*, outshining them in social triumphs and distancing them in vulgar display?

Why are not their sons kicking footballs on the Berkeley Oval, and their daughters marrying broken-down foreigners of title?

Why, instead of all these logical results of unexampled and uninterrupted good fortune (*vide* the aforesaid newspaper records) are they periodically dodging their creditors around the corners of upper Broadway, or telling pathetic tales of poverty in the melancholy legal proceedings called "supplementary?"

In the words of the great German poet we ask for "More light!"

THE CASE IS DIFFERENT.

WE recently made an editorial protest against the ridicule and slander to which the Hebrew race has been subjected on the stage. The Portland *Oregonian* maintains that the objections urged by THE DRAMATIC MIRROR to the type of character portrayal known as the stage Jew would hold with equal force against that of any other race caricature, and that the Irishman, the German and the negro all have the same grounds on which to protest.

We do not think the point is well taken. The peculiarities of the Irishman, the German, and other nationalities have not been caricatured with the same spirit of malevolent slander. Moreover, the Hebrew race has been the subject of so much cruel persecution in real life that it is about time that civilization ceased to subject it to heartless and unnecessary ridicule.

We shall, therefore, continue to protest against the type of Jew usually presented on our stage, as a gross libel on a race from which so many eminent actors have sprung.

AN IMPORTANT DECISION.

A VERY interesting decision has just been given at Chicago by Judge GRESHAM, in the case of J. H. MCVICKER against the American Opera Company and the National Opera Company for breach of contract.

Mr. MCVICKER secured two judgments, a short time ago against the former company in the form of actual damages sustained through its failure to appear at his theatre three years ago. The National Opera Company, however, put in an interpleader, claiming that all the property had bhen leased to it by the American Opera Company and was, therefore, not subject to levy for the debts of the latter concern.

Judge GRESHAM, in sustaining Mr. MCVICKER'S position, delivered a clear, forcible and exhaustive opinion, in which he held that the American Opera Company, after its reorganization under the title of the National Opera Company, was an insolvent corporation, whose condition was known to the latter. The insolvent lessor could not place its property beyond the reach of creditors. Consequently, the seizure of the property under the writs obtained by Mr. MCVICKER, is declared to be just and lawful.

The importance of the decision lies in the fact that it determines that the lease of property from an insolvent company does not invalidate the claims upon it of lawful creditors. The precedent will shut off a convenient form of subterfuge that has been frequently resorted to heretofore.

CHICAGO'S AUDITORIUM.

THE Auditorium, the great opera house of Chicago that was opened last Monday, is appropriately named as the acoustics, after a thorough test, have proved most satisfactory. We are unable to say how much of an authority our chief executive may be considered on the subject of theatrical architecture. Possibly, he has a fellow-feeling for anything that emanates from the West. At all events, he has a very good opinion of the new Chicago Opera House to judge from the enthusiastic nature of the speech he was induced to make at the opening ceremonies.

This will be a source of great consolation to Chicago when the World's Fair is opened in New York.

What pleased us most in the President's speech was his allusion to dramatic performances as the "enjoyments and pursuits and entertainments which develop the souls of men." Such commendation as this, coming from such a confirmed Presbyterian, shows that sectarian prejudice against the theatre is not in keeping with the spirit of the age.

We should not overlook the pretty compliment the President paid to ADELINA PATTI on this occasion, when he said that "only the voice of the immortal singer can bring from these arches those echoes which will tell us the true secrets and architectural triumphs of their construction." Whatever opinion may be entertained concerning the policy of his administration, he certainly understands the policy of gallantry towards the fair sex.

THE Boston *Transcript* has an odd way of looking at things. For instance, it says: "THE NEW YORK DRAMATIC MIRROR yearns for an equivalent for the French term *lever de rideau*, that shall be more euphonious than 'curtain-raiser.' Several suggestions have been made, but THE MIRROR is still unsatisfied. But why need the term in its original or in a translated form be used? If Box and Cox comes on the bill before Hamlet, is it not enough to call the farce a farce? The French phrase is only slang, and we have enough slang of our own without going to Europe for more." The *Transcript* may not have heard that farces, of the Box and Cox type, have been relegated to oblivion. Yet, we presume in its desire to avoid the use of foreign "slang," our esteemed contemporary would designate little pieces like A Man of the World, One Touch of Nature, etc., as farces.

THE New York *Herald* on Sunday last, in an article on the young martyr-patriot, NATHAN HALE, made a blunder characteristic of this journal when it deals with American affairs. It stated that NATHAN HALE was "shot" by the British as a spy, while every schoolboy knows that the high-souled young collegian was hanged, with brutal haste, almost a few hours after he fell into the hands of Sir WILLIAM HOWE. His dying speech, "I only regret that I have but one life to lose for my country," is an epic by itself, and when his monument adorns the City Hall Park those words should form its inscription.

THE amateur societies of this city and Brooklyn are active once more. In our sister city especially these associations play an important part in the social life, and there is an amount of energy, skill and intelligence put forth in their management that is worthy of admiration.

IN the few remarks on the question of international copyright, made by Count EMILE DE KÉRATRY at Delmonico's on last Saturday, it is a noticeable fact that no mention whatever was made of the literature of the drama. The eminent representative of the Société des Gens de Lettres is evidently reserving his brilliant eloquence and arguments for some other and more favorable opportunity.

THE USHER.

In Ushering
Mend him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The statement of Mr. Reis, one of the Pennsylvania circuit managers, that the one-night stands book four or five attractions a week for the purpose of protecting themselves against "canceled" dates, is worthy of note.

The fact that traveling companies are expected to "cancel" betrays a state of affairs that is far from cheerful.

Years ago, THE DRAMATIC MIRROR started and carried to a successful issue a one-night stand reform. Local managers, in the small towns throughout the country, were aroused to a sense of the folly of playing more attractions a week than the size of the playgoing public would justify, and the majority eventually made the rule of booking but one or two a week.

As I remarked, that was several years ago. The old evil has now cropped up again with redoubled vigor, with the natural result that for theatrical purposes many localities are falling into disrepute.

If, as Mr. Reis says, the overplaying is the consequence of booking more companies than the normal patronage of one-night stands will warrant, because "canceling" dates has become such a general practice that no other method will secure the local managers against closing oftener than is compatible with profit, then traveling managers have themselves chiefly to blame for the decline in business.

To book a date was synonymous with playing it, once upon a time. But the meaning of the two expressions seems to be widely different just at present.

✤

No variety performer that has come from England has either merited or received the degree of popular favor enjoyed by that extremely clever young woman with that extremely disagreeable name; to wit, Bessie Bonehill. Her engagement at Mr. Pastor's closed on Saturday last and she took ship yesterday for England, where she is under engagement to appear in a Christmas pantomime production at Manchester. She tells me that she is delighted with New York, and that it is her fixed intention to come back for good next year—family and all.

✤

Miss Bonehill occupies a unique place on the British variety stage. Her artistic work has attracted the serious attention of a no less exacting and noted writer than George Moore, who has commended her to the length of several pages in his best-known book.

The only novelty about Miss Bonehill is her refinement and facility. Her line of business is not new by any means, but she infuses into it a freshness, an incisive intelligence and an accurate skill that are *sui generis*, and that even the gallery-boy is quick to see and admire.

She has a bright face and a flexile figure; she is a nimble and graceful dancer, and what is more conspicuous still, she has plenty of brains lodged in her shapely head.

If Bessie Bonehill comes back she will have a warm welcome. If she does not, her pathetic Newsboy, her gallant Cavalier of gay Prince Charlie's time, and her natty Midshiman will be long remembered by the lovers of genuinely good variety performances—of whom there are many in this city.

✤

The Yeoman of the Guard was a pig in a poke so far as its blind purchase by Mr. Aronson was concerned. Profiting by that experience he has declined—wisely, it would seem—to try a similar experiment with The Gondoliers. No author's or composer's fame or ability is so great that a manager can safely undertake to produce one of his works without previous knowledge of its quality. D'Oyley Carte, however, seems to think that our managers ought to break their necks in a mad scramble to secure a new Gilbert and Sullivan piece, in spite of the sad fate of Princess Ida, Ruddygore and the Yeomen. But our managers have learned better. They are old hands now at the game of puss-in-the-corner.

✤

Collins Sturtevant's protest against Wylde Thyme's reference last week to Christine Nilsson's artistic insensibility, furnishes another illustration of the opposite impressions which a singer or an actor leaves on various intelligent people.

I am surprised that such an accurate observer as Collins Sturtevant should say that Nilsson ever warmed to the histrionic side of her work, or that she ever forgot herself.

Superb singer that she was—fascinating as was her stately beauty and glittering vocalism—I never remember to have seen her throw the least vestige of power or passion into any of her great roles. On the contrary, she always played as if her soul was held in icy fetters, from which it could not break. She gave one the feeling that some burst of histrionism was imminent, but it never came.

As in the case of Mr. Booth, nowadays this unfulfilled promise of achievement left in the spectator's mind a sense of disappointment and dissatisfaction.

✤

A paragraph that is calculated to mislead is being industriously sent around to the out-of-town papers.

The item in question states that "Nym Crinkle—A. C. Wheeler—has discontinued writing for THE MIRROR."

In the interests of truth the paragraph should be amended to read that THE MIRROR has discontinued Nym Crinkle.

✤

A correspondent at Helena, Montana, sends me the following communication:

One of the most flagrant examples of sacrilege ever perpetrated has been seen in Helena, Montana, during the engagement here of Helen Blythe. While passing along Main Street my attention was attracted by a beautiful engraving of "Mary Magdalina" in one of the windows. On stopping to admire the exquisite head, what was my astonishment to see it labeled in large characters, "Helen Blythe." There is no resemblance between the features of the "young emotional actress" and the divine saint. It seems to me that even in the Wild West such an offence ought not to be tolerated.

I can readily perceive how Miss Blythe's peculiar method of advertising herself must shock the religious sensibilties of a large class of the public, and it is to be hoped that she will withdraw the obnoxious pictorial feature.

✤

Knowing the motive underlying the persistent and cowardly attacks that are being made on a well-known manager of this city by the "critic" of a certain morning journal, I find them decidedly diverting.

It seems that this "critic," (my reason for enclosing the word in quotation marks will appear forthwith) wrote a bad play some time ago and, after boring the manager almost to death, finally succeeded in getting it put into rehearsal—experimentally.

Two or three rehearsals demonstrated unmistakably that the piece was utterly worthless, and it was withdrawn. Thereupon the "critic" drew his knife and began systematically to stab the manager in the back. The latter is used to such little experiences, and his eminence protects him from the injury that the vicious and disappointed playwright would do him.

The value of this "critic's" opinions by the way, may be accurately gauged from the fact that he receives, as compensation for his distinguished services on the morning journal in question, a stated percentage on the theatrical "ads." that appear in its columns. He alternately solicits and passes judgment, and his verdict is usually adjusted to meet the size of the advertisement.

✤

A fervent prayer will shortly roll up from the lips of the multitude to the effect that Mr. McGinty will be buried so deep and so speedily that neither he nor his new shoot av clotnes will be heard from again. Both have already been run into the ground.

SHENANDOAH'S POPULARITY.

It is finally settled that Shenandoah remains at Proctor's Twenty-third Street Theatre until Feb. 2, when it will have had 170 consecutive performances in New York. The first contract with Manager Proctor gave the war play the use of his home until the end of this month. Its success, however led to the new arrangement. Charles Frohman, in speaking of the run to a MIRROR reporter, said:

"The long run that Mr. Howard's play has had at a combination theatre, where nothing counts but money and every week is expected to show a profit, demonstrates the genuineness of its triumph and the lasting qualities of the material composing it. If it were not an unusually strong play it couldn't have remained there. It was not produced at a small house where a play might be pushed along for a hundred nights or more, even if it did not draw big money, merely for the purpose of making capital for the road, but it went before the public for either immediate acceptance or immediate condemnation.

"The measure of its success has been the box-office receipts right along, because the managers of combination houses set up the monetary receipts as the custom. Its progress has been along the line of big money, and that is why it stays here. Bronson Howard may for this, if for no other reason, be proud of the metropolitan run of Shenandoah. He is accustomed, however, to long runs. His Saratoga played here 101 nights; The Banker's Daughter, 138; Young Mrs. Winthrop, 180; One of Our Girls, 201; and The Henrietta, 147, when the fire in the Union Square Theatre burned it out. In London six of his plays have averaged 156 consecutive performances.

"The company at McVicker's Theatre, Chicago, is playing to big business, and the four weeks there, will, I believe, yield over $40,000. More remarkable still, the war play is booked for the entire Summer in the Lake City, a contract having been entered into for seventeen weeks at McVicker's Theatre, beginning late in the Spring. This company will play twenty-five weeks in Chicago within the next twelve months."

PREPARING MY JACK.

"Rehearsals of My Jack are held every day at the Grand Opera House," said T. Henry French the other day," and the melodrama will be produced there on the 23d inst. Its author is Benjamin Landeck, a young man only twenty-one years old. He may be considered lucky, though, in having written what has proved to be the greatest melodramatic success of the season on the other side. For the production of the play I have secured J. H. Gilmour, Wilton Lackaye, W. J. Ferguson, Daniel Leeson, Russell Bassett, Lawrence Eddinger, Isabelle Evesson, Katherine Rogers, Emily Lytton and others.

"After the week at the Grand Opera House the piece will be presented at the People's Theatre for one week and that will most probably terminate its run for the present as it is impossible to get more time at this season of the year. Over $1,250 has been spent on the scenery for the play which is all by Matt Morgan, and it comprises some of the finest pictures ever painted for the stage. The stage effects—particularly that of the explosion in the light house—will command especial attention. They are by Mr. Morgan, Benson Sherwood and Charles Fox. There are twelve scenes in all and every one of them is more like an oil painting than ordinary scenic work. The piece has made a big hit on the other side and I am sanguine that it will be a success here."

EVANS AND HOEY'S PLANS.

After a few preliminary remarks, all tending to emphasize the fact that the present season of Evans and Hoey in A Parlor Match was far in advance of any those comedians had ever had, Leon Mayer, the advance agent of the organization, said to a MIRROR reporter the other day:

"We will lay off the week before Christmas and play the holiday engagement in Philadelphia. Then we have a few weeks about New York. After that we go West, closing at Omaha about the middle of March. On April 5 we sail for Australia from San Francisco, taking with us the entire company as it now stands under W. D. Mann's management. There will be nineteen people altogether, and besides that we shall take everything we carry now—printing and all.

"Our Australian contract is with Mr. Allison, a Melbourne manager, and its arrangements are such that no matter what happens we cannot lose much money. We play twenty-six weeks there, taking in Melbourne, Sydney and Adelaide, and if the two young comedians are successful it is their intention to keep right on and play the English provinces, returning here for the season of 1892-93. We are in hopes of hitting them hard, and while over there we will try a couple of our new pieces. Should the Australian tour prove not to be all that is expected of it, Evans and Hoey will return to San Francisco, opening Christmas or New Year's week in 1890."

THE GOETHE SOCIETY'S DINNER.

An association that of late has frequently given serious attention to the consideration of various matters appertaining to the drama is the Goethe Society. It is composed of people of literary and artistic tastes, and the discussions and debates held under its auspices have been a source of keen intellectual enjoyment to many. The most notable of its events, in respect to dramatic interest, were the reception to Henry Irving at the Madison Square Theatre, the eloquent discourse of Colonel Ingersoll on Shakespeare, and the arguments of Messrs. Boucicault and Winter on the relations of the press and the stage. The plane of the society is distinctly broader and higher than that of any other literary body in this metropolis.

On Monday evening, at the Hotel Brunswick, the society held its annual election and anniversary banquet. It was meet that the presidency should be invested in A. M. Palmer, whose name, like that of the great German poet, is far-famed as a manager, and the organization showed wisdom in securing one whose energies and scholarly attainments will undoubtedly bring increased strength and a wider field of usefulness. Dr. A. Ruppaner was elected first vice-president; C. R. Miller, editor of the *Times*, second vice-president; Harrison Grey Fiske, secretary; Oscar Yenni, treasurer; E. Lemcke, corresponding secretary; and Messrs. Emerson, Kuehne, Gibson and Lockwood, councillors.

The members and guests, to the number of eighty men and women, sat down to dinner after the meeting. The orchestras of the Madison Square and Palmer's Theatres, under Frank Howson's direction, furnished agreeable music. When coffee was served, President Palmer made a few appropriate remarks, and called upon Dr. Ruppaner, who responded ably to the toast "Our Society and the Great Name it Bears." Colonel Ingersoll followed, speaking to the sentiment. "The Happiness of Literary Communion." The subject of happiness is one which he never tires of discussing, and it is almost needless to say that he brought to bear upon it on this occasion, those matchless powers of eloquence and wit which characterize his oratory. Mrs. D. G. Croly spoke brightly for "Woman." William Winter uttered some chastely-worded thoughts on "The Poet's Mission," and Mr. Miller talked sagely of "The Relations of the Press to Literature."

Altogether the banquet was a pronounced success. Among those that enjoyed the feast and the speeches were Judge Dillon, Mrs. A. M. Palmer, Miss Maude Ingersoll, Marshall Mallory, "Aunt Fanny" Barrow, George Parsons Lathrop, Mrs. Frank Leslie, Miss Nettie Hooper, Isaac Bailey, Dr. T. S. Robertson and J. W. Elderken. The next reunion of the society will be held in January.

LEW DOCKSTADER'S DEPARTURE.

Lew Dockstader, the popular minstrel-manager, left New York quietly the latter part of last week and has not been seen since. He is reported to have been losing money steadily for the past few months, and after much poor business with minstrelsy proper, he had put his heart and soul into the production of the little comic opera that was seen at his house last week. When he realized that this did not meet with the favor of the public he broke down under the intense mental and physical strain, and left for Philadelphia a very sick man. Since then telegrams have been received from both Mrs. Dockstader and himself—some of them to the effect that he would return to the city, but up to last accounts he had not put in an appearance.

The original company of minstrels under the direction of M. F. Tobin and Joseph Garland will open the little hall this (Wednesday) evening, playing on a co-operative system. They will give plain black-face minstrelsy throughout. Should they prove successful they can have the house from the Gilsey estate until the expiration of Mr. Dockstader's lease. There is general sympathy expressed for Mr. Dockstader in this city.

PERSONAL.

WILLIAMS.—Jennie Williams, the popular soubrette, accompanied by her mother, Mrs. Williams, sailed to-day (Wednesday) for Europe on the *Teutonic*. She goes over to play an engagement at the Alhambra, in London.

HARRISON.—Duncan B. Harrison took his third degree in Free Masonry as a member of Munn Lodge, at Masonic Temple last Thursday.

DILLON.—Louise Dillon, formerly of the Lyceum Theatre company, was married on Thursday last by the Rev. Dr. Robert Collyer to Henry W. Chapman. The ceremony was private.

WATERS.—Adele Waters, of the Arthur Rehan Comedy company, who has been ill in this city from overwork for some time, will join the organization on its Southern tour.

HAMILTON.—Florence Hamilton recently purchased the steam yacht *Lotta* from W. B. Roberts, of Cohasset, Mass. This is the same vessel that was owned by Mary Anderson in 1886.

ZOLA.—Emile Zola's new novel, "Bête Humaine," will be published in a few weeks. It is now appearing in *La Vie Populaire*.

HYMENEAL.—Two of THE MIRROR's corps of correspondents were married last week. Mr. Taylor Gray Goodwyn of Macon, Ga., was united to Miss Hattie Rogers in that city on Thanksgiving evening. Mr. George S. Barnes, of Battle Creek, Mich., was wedded to Miss Fannie Webb on Wednesday last. All the young people have THE MIRROR's best wishes.

GILCHRIST.—Marie Gilchrist, well-known as a dancer on the variety stage died in this city last Monday at her residence, 183 Third Avenue. She was a graduate of the London music halls, and had been for several seasons with Denier's Humpty Dumpty company in this country. The interment is to be in the Actors' Fund plot in Evergreens Cemetery.

WEBB.—Mrs. Harriet Webb returned last week from a two months' visit to her old home in St. Louis. She will make her first public appearance in New York this season at Steinway Hall on Friday evening, Dec. 13.

ANDERSON.—Mary Anderson is reported to have so far recovered from her recent illness as to be making plans for the production of The Tempest, with Weedon Grossmith, of Pantomime Rehearsal fame, as Caliban.

REED.—Roland Reed will produce his new three-act farcical comedy, American Assurance, within the next fortnight.

AT THE THEATRES.

PALMER'S.—THE HEADLESS MAN.

Robert Hedley	Charles Wyndham
General Bletchingly	W. Blakeley
Fred. Otway	E. Emery
Algernon Harcourt	W. E. Gregory
Wentworth Bracebridge	G. Giddens
Mr. Nupley	S. Valentine
Mrs. Torrington	Miss E. Leyshon
Mrs. General Bletchingly	Miss F. Paget
Lydia Marchmont	Miss E. Penrose
Mrs. Hedley	Mary Moore

Charles Wyndham began the last week of his engagement at Palmer's Theatre on Monday evening with the presentation of The Headless Man, a piece in which he achieved some measure of success in London. Previous to the main performance, Mr. Wyndham appeared as Citizen Sangfroid in Charles Dance's one-act comic drama, Delicate Ground. The role is not at all in keeping with his farcical method, and served principally to set forth his histrionic versatility. George Giddens was quite funny as Alphonse de Grandier, while Mary Moore was comely and competent though somewhat too hysterical as Pauline.

The Headless Man is billed as an eccentric comedy in three acts, by F. C. Burnand, but it really belongs to the realm of English farce. Robert Hedley, a London attorney, is left in charge of a law office by his partners, Spooner and Meanwell. He is afflicted with the smallest amount of memory conceivable. Unfortunately he is a crank on the subject of memoranda and method. He has studied Voakes on Memory and Stokes on Indices, and insists on jotting down in his note-book initial letters to remind him of any business he has to transact. This system is carried to such an extent that before the first act is over he has got himself into no end of legal tangles. He invariably mails documents to the wrong client, and is never able to find any papers he has stowed away in the various copartments of his alphabetical index. The endless complications that ensue are finally straightened out in the last act, and various couples, who are on the verge of eternal separation, owing to the blunders of the headless man, are reunited by satisfactory explanations and with customary expedition.

Without such a clever farceur as Mr. Wyndham, the performance would have fallen rather flat. Robert Hedley is almost constantly on the stage throughout the three acts, and such a sustained effort requires extraordinary ability. Mr. Wyndham was fully equal to the occasion, and his brisk movements and rattling delivery never allowed the performance to grow dull despite the fact that many of the lines supplied by the author belong to the category of elementary humor. W. Blakely was quite droll as General Bletchingly, and was ably seconded in his mirth-provoking proclivities by Miss. F. Paget as Mrs. General Bletchingly. George Giddens gave a capital character sketch of Wentworth Bracebridge, and made a hit in the part. S. Valentine contributed an excellent bit of character acting in the role of Nupley, the managing clerk. The other members of the cast were fairly acceptable, but some of them did not seem to be any too familiar with their lines.

CRITERION.—THE SILENT PARTNER.

Sidney Backus	J. B. Polk
Hon. Peter Van Cott	S. M. Aiken
Jeff Barclay	Willard Lee
Mabel Van Cott	Helen A. Soule
Tillie Coombs	Julia A. Polk
Mrs. Martha Sackett	Lillian Andrews
Angelica	Estelle Sprague

When the curtain fell after the first act of Herbert Winslow's comedy, The Silent Partner, at the Criterion Theatre in Brooklyn, on Monday night, there was a flattering renewal of the laughter and applause which had been accorded during the act to J. B. Polk, and his clever associates. This was the first production in the East of the play, and it can be truthfully recorded as a success, the audience evidently enjoying the many telling scenes and the genuinely funny situations with which it abounds.

The Silent Partner possesses among its many good points a plot, which, if slightly Gilbertian in its complications, is interesting and amusing. There is the hero, a young lawyer, and his fabulous partner, who is as mysterious as the celebrated gentleman whose diving proclivities have been so widely celebrated in song recently; there is a bad man to be run to cover, as well as the hero's sweetheart, her impossible old father and a rampant typewriter girl.

Mr. Polk plays the leading role of Sydney Backus with characteristic humor and effective simplicity. He keeps within the limits of legitimate comedy, and disdains the garish methods and cheap tricks of the latter-day comedian. As Nemo he is inimitable, his cough being "alone worth the price of admission."

Willard Lee made a gentlemanly villain, and the sympathies of the audience went out to him as he was led away by his disagreeable wife in the last act. Miss Soule was earnest, if a bit kittenish, as Mabel, and Miss Sprague was sufficiently idiotic as the hysterical Angelica to wake the risibilities of the house. Miss Julia Polk was a trifle too exuberant for a New York type-writer, repose being one of the distinguishing characteristics of that justly celebrated type. The other members of the company acted excellently, and the performance reflected credit on star, management, and all concerned.

The phonograph made a hit, but its eloquent distinctness in the first act, and marked East-side accent in the last, can be toned down to advantage.

GRAND.—MEG MERRILIES.

A good audience attended the Grand Opera House on Monday night to see Mme. Janauschek in the leading role of Meg Merrilies. Mme. Janauschek appeared to great advantage in the part, and played it in her strongest manner, showing no falling off in her tragic power. The death scene in particular was artistic and exciting.

The impersonation of the Liddesdale farmer, Dandy Dinmont, by George D. Chaplin, was deserving of high praise, and was a most successful realization of Sir Walter Scott's famous character. As Henry Bertram, the acting of A. H. Stuart, was conscientious but colorless. Tyrone Power played the schoolmaster, Dominie Sampson, and had evidently made a deep study of the part.

A. C. Henderson played Gilbert Glossin satisfactorily, and Graham Crawford made a manly Guy Mannering. With the exception of Alice Crawford, who as Mrs. McCandlish was clever, the women of the cast, were not conspicuous for their acting ability. Taken as a whole, the play was pleasingly performed.

COMEDY THEATRE.—THE MASHER.

The Masher, which was produced for the first time last Monday evening at the Comedy Theatre, can hardly be classed as a comedy, and we think that variety-farce would much better hit the mark. However, it proved quite amusing, and kept the large audience present in continuous laughter throughout the evening. Messrs. Wild and Collyer have surrounded themselves with a good company, a number of whom were quite prominent in the stock company of Edward Harrigan.

The story of The Masher deals with the exploits of married-men-mashers and suspicious wives, leading to some very funny situations and keeping the audience in roars of laughter.

Dan Collyer made quite a hit in his new song entitled "If the night was twice as long," and John Wild was very much at home as the Grand Mogul and the Dusky Masher. Both of these actors were enthusiastically received and called before the curtain after each act. Annie Mack, who assumed the part of an Irish Masher, did some clever acting, and her dialect was almost perfect, while Amy Lee as the lady of color, and also a masher, made the most of the part. The rest of the company gave good support.

THE STAR.—HERMINIE.

At the Star Theatre, on Monday evening, Herminie, a military melodrama in four acts, was revived with a new cast and drew a large house. William Redmund appeared in the part of his creation, Paul Durand, as did also Mrs. Thomas Barry in that of Herminie. Both artists were well applauded by the audience. W. R. Ogden, as Victor Durand, was superbly melodramatic, and George W. Neville, as Pablo, did his best to be funny. The remainder of the cast, with the exception of Dolly Kline, were eminently qualified to hush the house peacefully to sleep.

KOSTER AND BIAL'S.—YOUNG DON JUAN.

Frederic Solomon's new burlesque, Young Don Juan, was given at Koster and Bial's on Monday evening last, before a very large and friendly audience. The burlesque, which is founded on the opera of Don Giovanni, met with immediate success, the music being tuneful, light and catchy, while the dialogue is amusing, and at times witty. On the whole, it is undoubtedly the best thing that Mr. Solomon has written, and should be good for a long run at this popular establishment.

James B. Radcliffe was capital as Leporello, and his imitations of Henry Irving were decidedly clever. Regina Enelli as Don Juan sang several songs charmingly, and the rest of the company gave good support. The burlesque is well staged and the costumes are in good taste. Other features of the performance consisted of the Washburn Sisters, Laura Lee, Sebastian Miller, the strongest man on earth, Alexandroff Brothers, concluding with the burlesque, Our Army and Navy.

THIRD AVENUE THEATRE.—WIFE FOR WIFE.

The Third Avenue Theatre was well filled on Monday evening last, when according to the programme John A. Stevens presented "his greatest and grandest melodramatic effort, entitled Wife for Wife." The audience seemed well satisfied with the performance, and the hits of the evening were made by John A. Stevens and Eva Mountford. Next week, Go-Won-Go-Mohawk.

AT OTHER HOUSES.

There is no diminution of box-office prosperity at the Madison Square where Aunt Jack nightly sends delighted audiences into roars of laughter.

The Charity Ball at the Lyceum has met the requirements of refined theatregoers, the best evidence of which is to be found in the fact that the piece is playing to the full capacity of the Lyceum night after night.

Shenandoah has successfully passed the Centennial record, and there still appears to be many persons who are anxious to see this picturesque war drama, and consequently there is no telling how long it will run at Proctor's Theatre.

The County Fair is now advertised as a permanent attraction at the Union Square Theatre, and both J. M. Hill and Neil Burgess agree that life is worth living as long as they are able to bask in the sunshine of public favor.

Annie Pixley in 22, Second Floor gives an entertainment brim full of vivacity and fun, at the Fourteenth Street Theatre this week.

Shadows of a Great City is the current attraction at the Windsor Theatre, where it is meeting with popular approval and financial reward.

One of the special features at Tony Pastor's this week is Arthur West, who furnishes extemporaneous rhymes on subjects suggested by persons in the audience.

BESSIE BONEHILL'S FAREWELL.

Last Friday evening a pleasant farewell supper was given by Bessie Bonehill, at the Hotel Hungaria, to her American colleagues and friends. The tables were tastefully decorated with cut flowers and elaborate floral pieces bearing appropriate inscriptions, such as, "Bon Voyage," "Farewell Bessie," "*au revoir*," etc. The amiable and pretty hostess, radiant and smiling at the head of the horse-shoe, wore on her bosom a handsome medal, the gift of Tony Pastor. On one side of which were two bees set in diamonds on a ground of dull gold, and on the reverse was a glowing inscription. She wore other presents from Mrs. Pastor and Mrs. Yeamans and her daughter.

With the cognac came the toasts, the first being Miss Bonehill herself, proposed by Mr. Pastor. W. J. Scanlan spoke of the hostess' charming personal qualities, and Harrison Grey Fiske referred to her refined and unique accomplishments as a vaudeville artiste. Miss Bonehill expressed her gratitude for the courtesy and kindness she had received in this country, and said that her departure meant but *au revoir*.

Several good stories, capitally told by Frank Bush and George Marion, followed the speeches, and later, songs were sung by Maggie Cline, Bessie Bonehill, W. J. Scanlan, and the Old Homstead Quartette.

Among the guests were: Mrs. Annie Yeamans, Jeannie Yeamans, Emily Yeamans, Maggie Cline, Charles Roche, George Marion, Mr. and Mrs. Tony Pastor, Harry Sanderson, Mr. Colville, of the *Clipper*; Gussie De Forrest, Lena Merville, Ad Ryman, Mr. and Mrs. W. J. Scanlan, Mabel Fenton, Frank Bush, Signor Rudolph, and the improvisator, Arthur West.

THE KANSAS CITY CRITICS.

The discussion of the condition of dramatic criticism in Kansas City, begun by THE MIRROR, is spreading. A number of papers have taken it up, and the comments that they make are decidedly pointed. The following letter on the subject has been received from a Denver journalist:

DENVER, Col., Dec. 4, 1889.

To the Editor of The Dramatic Mirror:

SIR.—Your agitation of the subject of Western dramatic criticism meets with the approval of Western dramatic critics who are influenced only by a sense of honesty and justice, and whose criticisms are based on sound judgment and some appreciation of the Thespian art.

I enclose an editorial on this subject from the pen of Mr. Richard Linthicum, managing editor and dramatic critic of the Denver *Times*, which appeared in the *Times* of Nov. 20. Truly yours,

JACOB S. HIRSH.

The article to which our correspondent refers runs thus:

Kansas City has never been famous as an art centre or the home of culture. It has paid more attention to real estate than it has to the drama; manufacturing has always had the upper hand of the divine and inspiring compositions of the old masters; the people have devoted more time to booming the town than they have to discussing the wonderful portrayals of character on canvas by Meissonier; rapid transit has always had the bulge on Shakespeare, Thackeray, Browning, Ella Wheeler and Robert Elsmere in the metropolis on the Kaw; Bacchus has always enjoyed a greater popularity in that city than Thespis; the memory of Croesus is cherished there more clearly than that of Socrates. The man with money to loan at a low rate of interest has always been able to command greater admiration in Kansas City than a *chef d'œuvre* by Michael Angelo: the pilgrim from the Orient, looking for a pair or corner lots, has received greater homage in that bustling town than the Nine Muses.

The Kansas City man has always found more rythmic melody in the sharp clink of silver dollars or the more subdued jingle of gold coin than he has in the sweet strains of Beethoven, Mendelssohn or Schubert.

The average Kansas Cityite cares more for sardines than he does for Sardou. It is not strange, therefore, that the town has a number of professional critics, whose subservience to theatrical managers is rapidly bringing them into disrepute, and has furnished the dramatic press with a club to belabor Western critics generally.

It is unfair to the Western dramatic critic to be judged from a Kansas City standpoint. It is a reflection upon the critics of Butte City, Omaha, Tie Siding and other Western art centres. If the Kansas City critic makes no distinction between Hamlet and King Cole II., it is not fair that the sharp censure of the Eastern dramatic press should fall as well on the agricultural expert who writes the *Republican's* dramatic column.

It is said that some of the Kansas City critics also act as advertising agents for the different places of amusement there; if so, this explains why art goes limping around the town with a black eye. This is a sad state of affairs, if true, and there is no reason to doubt it.

It goes a long way towards explaining why "Johnny Get Your Gun" is more popular in Kansas City than the compositions of our operatic authors.

Another paper that has something to say on this subject is the Sedalia *Gazette*, from which the following is quoted:

THE NEW YORK DRAMATIC MIRROR contains a well-written article from the pen of Mr. Arthur Hornblow, a young English journalist, who has been spending some time in the West, and who did dramatic work on one of the Kansas City papers, showing the manner in which the theatre managers of the city by the Kaw control the newspapers of that place. The truckling policy of the Kansas City press approaches venality, for the rights of the public to honest criticism by the newspapers is sacrificed to the greed of the managers of the newspapers. That great journals, such as the Kansas City papers should be, should forget their dignity, their self-respect and their honesty is a matter of regret to true journalists. We can now understand why Kansas city newspapers require newspaper men instead of journalists when we remember that it has been said that the difference between the two is that the newspaper man looks only to the financial success of a paper, while the journalist's aim is perfection and high quality of work—equal fairness to himself and the public—something apparently unknown in Kansas City journalism.

PROFESSIONAL DOINGS.

THE Pearl of Pekin company played last week at St. Louis to over $5,000.

WILL C. SAMPSON has been engaged for the Humbug company.

WILTON LACKAYE has been engaged by Manager J. M. Hill for Henry Guy Carleton's new play, The Pembertons.

E. E. ZIMMERMANN is arranging for the production in this city of an elaborate spectacular farce-comedy.

LILLIAN ROWLEY, of Atlantic City, N. J., has joined the E. P. Sullivan company, under the management of T. C. Howard.

ED. HURST is to join Henry Chanfrau on Dec. 16, to assume his old position as advance representative.

RICHARD MANSFIELD'S company is resting this week, rehearsing for the production of Richard III. at Palmer's Theatre next week.

J. B. MCELFATRICK AND SONS have just closed a contract with some New York and Southern capitalists to build a handsome opera house at Birmingham, Ala.

LIZZIE MCCALL has returned to New York, and is at the Hotel Metropole. She will spend her time in recreation and study until she gets an engagement with a good company.

WILL R. WILSON, part author of Among the Pines, has written a new local melodrama in five acts, which will shortly be read to a city manager.

THE theatres at Pittston and Williamsport, Pa., and at Johnstown, N. Y., have been added to the already long list of houses which Klaw and Erlanger represent in this city.

GEORGE W. RYER has arranged with Klaw and Erlanger to book Denman Thompson's Two Sisters company for the remainder of the season.

LAWRENCE BARRETT closed his season temporarily last Saturday night at Washington, cancelling his Cleveland and Pittsburg dates, and is now reported to be in this city, under medical treatment for the swelling in his neck. The company rests for three weeks.

GRACE GOLDEN, the niece of a prominent detective in this city, made her debut as Cérise, in Ermine, at the Casino on Monday night, and proved quite a success. She is only eighteen years old, and is a pupil of Madame Fursch-Madi.

NEXT Monday night three Shakespearean plays will be given superb productions in this city. Twelfth Night at the Fifth Avenue, Richard III. at Palmer's and The Merchant of Venice at Hammerstein's Opera House in Harlem. Miss Wainwright's production, it is reported, has won unqualified praise in many of the principal cities. Her cast includes Barton Hill, William F. Owen, Percy Brooke, Fred Ross, E. Y. Backus, Blanche Walsh and Louise Muldener.

IT is at last positively announced that The Gondoliers, Gilbert and Sullivan's new opera, will have its first metropolitan production at the new Park Theatre, and that Mr. D'Oyly Carte will produce it here himself instead of transferring the rights of the opera for this city to any of the metropolitan managers. Mr. Carte has decided to bring over an English company to put the opera on instead of having it produced by an American company. The English manager tried to secure the Casino first on renting or sharing terms, but no satisfactory arrangements could be made. The company sailed last week, and are now on the ocean.

IT is claimed by Manager Hammerstein of the Harlem Opera House, that the list of attractions at his theatre for the rest of the year has rarely been surpassed in the history of New York combination houses. This week the grand spectacular drama of The Exiles is being presented; next Monday night Booth and Modjeska appear in The Merchant of Venice, following this up with other pieces in their repertoire, Christmas week brings Fanny Davenport in La Tosca for the first three nights and Jefferson and Florence the last three in three different plays, with Herrmann, the magician, at the close of the year. That Mr. Hammerstein's efforts on behalf of the Harlem public are appreciated speaks well for the artistic taste of upper New York.

A BENEFIT, the object of which is to endow a hospital for sick and indigent firemen, will take place at the Metropolitan Opera House on Saturday, Dec. 21. The affair is under the direction of ex-President and Mrs. Cleveland, Mr. and Mrs. Chauncey M. Depew, the Vanderbilts, Jay Gould, Russell Sage, Mrs. Frank Leslie and many others, and they have selected Joseph Arthur's play, The Still Alarm, as most fittingly appropriate for representation. The company will be taken direct from Chicago to this city in a special train, arriving on next Tuesday, and the piece will be presented in magnificent style, with the co-operation of the patrol, which will appear in evolutions. Fully $15,000 worth of tickets have already been sold.

THE HISTRIONIC BLIGHT.

"Conceit is as bad as consumption."

A bad case of the latter will put an end to physical existence, and just as surely will the former kill every hope of permanent artistic achievement.

And of the two maladies consumption is the less unpleasant and harrowing to the people surrounding the sufferer. We would rather associate with a man who is always coughing than with a fellow who is always talking about himself.

An actor, conscious of his ability and earnest in his endeavor, justly feels a certain satisfaction in any attendant success. Unfortunately, success does not always follow intelligent labor. But water generally finds its level, even in this unpractical profession, and one can only grieve that the unsuccessful worker has not directed his powers of concentration into other channels.

I don't want to be harsh with the average young "actaw." He is nearly always a pretty good fellow at heart, and I care for him and his profession too heartily. But I would like to give him a drubbing occasionally.

In the first place, he seldom realizes what an easy time he has of it.

A capable book-keeper or stenographer must be educated, of punctual habits and good character.

He probably works at his desk for ten hours a day, with only a few dollars more than the hours per diem in compensation for a week of labor.

Think of that, young Romeo! You are probably getting $75 a week for working two hours-and-a-half out of the twenty-four, and likely enough working very indifferently.

There seems to exist a flippancy, a lack of seriousness and the right sort of ambition among some of you, which in the case of a young man of commercial profession would be considered tantamount to a lack of honesty and good principle.

It is true that the laborer is worthy of his hire, in any position. But think of the many nights when you have come to the theatre with a cold, a headache, or feeling "blue." If you have a sore throat you frequently think it is an adequate excuse for walking through your part, and cutting out "business."

The manager has business—of paying salaries every Tuesday. Suppose he cuts that out?

You feel justly injured, and probably will seek the redress which the law offers you. Your manager will be proved a most dishonest person in having broken his contract.

Are you less dishonest or less lacking in your ability to fulfil your agreement when, for some trivial emotion, you fail to meet the requirements which, on entering upon your engagement, you have formally declared to be quite within the scope of your talents?

A great many worthy and ambitious young men imagine that they are good actors who are, in reality, extremely bad actors. I am not speaking of this class. They are borne with or discharged, as suits the requirements of the management.

It is the young actor of natural gifts who insists upon degrading his ability, because of inattention to the development of his bumps of good-sense, dignity and manliness, that one would like to blow up occasionally.

I have frequently noticed in actors the loftiest ambition, combined with an almost absolute lack of wisdom and application.

The highest form of intellect is not necessary to the achievement of a certain success upon the stage. Many good books have been written by men who have not possessed genius at all. So, many an actor with diligence and prudence, has made these qualities almost suffice for the lack of the divine spark.

It is the fashion to laugh at the "palmy days" of which the Christmas tragedian is so fond of telling us. I grant you that we have improved upon those youthful efforts of our elders in more ways than one.

Our polished and refined performances were impossible in that era of rush and head-splitting labor. Nevertheless I should like to see some of you easy-going young men scuffled out of your beds at seven in the morning, to study and rehearse and get your clothes ready for a new part each night.

Within the past five years we have had many young men pointed out to us, each as the "Coming Man!"

But he hasn't come. His future is frequently behind him, as somebody once cleverly said of somebody else.

And, ten to one, conceit is at the bottom of this failure to materialize.

In our profession unalloyed self-satisfaction generally means stagnation.

I have often watched the rise and fall of a talented young man, who has been overtaken by this dread disease.

We have all seen him working earnestly in small parts, and have sympathised with his interest in elocution and fencing lessons, even when we never quite clearly saw just how they were going to come in, as it were. But his energy proved that the right spirit was there, and it pointed to success.

Frequently, it unfortunately happens that he suddenly makes a bit of a hit.

If he happens to be level-headed, he is grateful. If he is not level-headed, he is satisfied.

All at once the critics notice him; the manager seeks him. Hey, presto! Ring down the curtain! His career is at an end.

Fortunate circumstances, in the shape of a suitable part, may have had some hand in bringing him to this first charming resting place, as he points up the stream toward fame; but there he sticks in the receding waters, which presently leave nothing but mud about his feet.

* * * * * *

It is not very difficult to make a success in a good part. It is, indeed, a triumph to ring it out of a bad one. And it is seldom that there are bad parts in good plays.

It may be that the brilliant author has not put many lines into the mouth of the family butler in a domestic drama; but we may be sure he had a purpose in introducing the character, even if we haven't brains enough to grasp it.

And speaking of butlers reminds me of that noble artist, Mr. J. H. Stoddart, who has frequently played them.

Over and over again I have seen that actor, cast for the worst part in the piece, carry the manuscript—figuratively speaking—off into his dressing-room.

Think of that young Romeo and blush at the inclination to turn up your nose at the second juvenile rôle!

Young actors, don't congratulate yourselves too heartily when you have succeeded in winning recognition in a great part. Give the author of it a little of his due, and then let us see what you can do with a bad part.

Carelessness and flippancy, the unmistakable symptons of the fatal disease of which I have spoken, are direful in their results.

A young actor, who might have amounted to something, and who might still fulfill the promise of his debut—if he had been blessed with a little more intelligence and good sense than he possesses—said to me not long ago that he had cut out a certain piece of effective business, "because it is such a stupid bore to do the same thing, night after night, you know."

Let us leave him in the mud.

* * * * * *

How many of you carry the little sheets of that obnoxious article, a bad part, into your room to think, ponder, and strive to discover how, by your own simple effort, you can improve it?

Trifles light as air have oft-time fallen from a writer's pen to be caught in eager hands and moulded into life-long memories.

Some time ago an author caused a minor character to trip across the purpose of his play, and called it—Dundreary.

A certain illustrious comedian, a man of ruddy face and Falstaffian proportions, was once heard to growl from his corner of the green-room, when the cast was posted:

"Confound it! I don't want to play that part. Anybody can play good parts. Give me a bad one."

However, this was the extreme of eccentricity—tinctured with a dash of cranky egotism, doubtless.

Of course, we should be ambitious. We should not always prefer the role of the man who announces the carriage to that of the man who is to occupy it.

But let us be morally and artistically worthy of good things when we get them.

MINNIE MADDERN.

A NEW STYLE OF ACTING.

Histrionism is only in its teens; we have no mature art of acting.

This is very easily said, but extremely difficult to illustrate. And yet, dear reader, if you are kind enough to listen for a short while, I will try to explain what may seem strange or even extravagant to you. During my stay in Boston I was a frequent visitor at the Boston Museum, and had the opportunity to overhear many a conversation in regard to the members of that old-fashioned, conservative company. And how often have I heard remarks like the following: "Oh, I am tired of Barron and Annie Clark. I know every gesture they are able to make."

This is not very flattering, but it is nevertheless the truth. Mr. Barron always talks and walks over the stage, in the same peculiar way, no matter if he has donned a dress suit or the Roman toga. And if we have to say this of one of the most versatile actors we have, how shall we speak of those who play only a certain line of parts.

In my opinion, a first-class actor should be able to play every part from King Lear down to a touch-and-go character *à la* Wyndham. But the majority of actors move in a circle in which they "mite-like crawl about." They are as careless and indifferent as they possibly can be to the higher form of dramatic art. If they have to study a new part, they change and arrange it after their own taste and fancy. They alter a few lines here and there, and add something to it at an entirely unappropriate place, until every idea of the author is gone to the d——, and until the part is merely a costume made to order for Mr. A. or Mme. B; and even the costumes they sometimes do not understand how to wear. Oh, for the Roman Senators, and Greek matrons that have strutted and fretted upon our stage!

Why should the Prince of Denmark mouth his speech, and saw the air in the same way as Romeo Montague of Verona? Why should Herr so and so, of a German farce, pose and gesticulate in exactly the same manner as Monsieur X. of some French comedy? Why do our actresses think that their faces will do for every part, for Camille as well as Mary Stuart without any make-up except the well-known lines under the eyes and some rouge on the cheek-bones?

Fie, that is no art!

Is the display of human character around us, not pregnant of endless variety, why then take refuge in such an abominable way of imitating humanity?

Henry Irving has done in that direction more harm than he has done good in others. His mannerisms, however fascinating they may be, are most grievous faults. His Shakespearean characters have neither the accent nor the gait of Christians. It is true, he has taught us that intelligence and culture are absolute necessities for a great actor, but he has failed to subordinate his services to the true demands of art.

An actor should represent to us the most interesting part of human nature, exhibit in every character the exact idea of the author, and change in every impersonation not only his costume and make-up but also his voice, his gait, his gestures and poses; in short, he should entirely forget his own personality, become in every new part an entirely new person (not a mechanical performer, but one in whom magnetism and mental efforts are associated).

And if we look over the list of prominent actors of America and of the European countries, I venture to say that eighty per cent. are actors (in the literal sense of the word) but not impersonators of somebody else entirely unfamiliar to their own nature.

There are two actors who clearly express my idea of acting. They are Joseph Jefferson, in his limited line of characters, and the German actor, Friedrich Mitterwurzer, who makes the bold attempt never to repeat in a new part the same business which he has successfully used in others. Other actors, like the Swedish comedian Hedin, the old Zoskowsky at Warsaw, Lewinsky and Charlotte Wolter, of the famous Vienna Burgtheater, and Giovanni Immanuel and Signorina Duse, the successors of Rossi and Ristori, have made a deep impression upon me in that peculiar direction, but I have not seen them often enough to be able to judge.

There are a number of young actors in our midst who feel something like that I have expressed in the preceeding lines; young men of intelligence and education, magnetism and other artistic faculties, who will join me in saying than any intelligent person can, with perseverance and good luck, develop into an actor like, for instance, Mr. John Drew. Dramatic art as represented by him is merely a trade; but to make the attempt of becoming an actress like his mother, the unexcelled Mrs. Malaprop, without any inborn abilities would prove a decided failure.

The greatest drawback to a new development of acting is the audience itself. If we have grown familiar with the beautiful delivery or other sterling qualities of a favorite actor, we feel something like regret to miss one or the other of the accomplishments which have made him successful. We may be influenced not to applaud as much, and very few actors will sacrifice the laurel wreath of fame to truth.

Let us hope that some of our young artists will succeed in holding up the mirror to nature and to art.

C. SADAKICHI HARTMANN.

PLATFORM NOTES.

GEORGE KENNAN, the Siberian traveler, delivered his thirty-sixth lecture at Morristown, N. J., recently. He has one more engagement to complete his course in Brooklyn, and four lectures to deliver in this city.

MAX O'RELL is to arrive in New York, Jan. 4, and begin his lecture tour in Boston two days later.

ON Wednesday afternoon, Dec. 18, Mrs. Edmund Russell will lecture at Hardman Hall, New York, on "Grace, And How to Get it." On Wednesday afternoon, Jan. 8, Edmund Russell will give a lecture on "Color and House Decoration." The other lectures of the course are: Wednesday afternoon, Jan. 15, Mrs. Russell, "Walking and Bowing;" Wednesday afternoon, Jan. 22, Mr. Russell, "Dress;" and Wednesday afternoon, Jan. 29, Mrs. Russell, "Expression in Oratory, Acting, Painting and Sculpture."

HENRY WATTERSON is to lecture during February and March on "Money and Morals."

E. J. GLAVE, who spent seven years among the heretofore unknown tribes of Central African cannibals, and who is now with Herbert Ward, will lecture next season under Major Pond's management.

FRANK DE WITT TALMAGE, son of Rev. Dr. Talmage, who made quite a success with his lecture on "First Impressions," before the students of Packard College recently, has been engaged by Major Pond for the platform of 1890-91.

LETTERS TO THE EDITOR.

MERCURY IN THE MAKE-UP.

To the Editor of the Dramatic Mirror:

SIR,—In order that actors may fully understand the nature of the materials they use in their "make-up" I translated the subjoined extract from the *Berliner Tageblatt* reprinted in the *Deutsche Apotheker Zeitung*, a scientific authority published in this city. I desire to call attention to the fact that the juvenile rouge grease paints manufactured both in Europe and America have vermillion as a basis, which is chemically known as Oxide of Mercury. This vermillion gives a much brighter and warmer color than the best French carmine, hence it is taken in preference to the latter by almost every actor, and the manufacturer, who in the simplicity of his heart believes that in excluding such highly deleterious ingredients from his goods he is rendering a service to the profession, in nine cases out of ten is laughed at as a "crank" for the trouble he takes to enlighten people on the subject. Nevertheless we would respectfully ask some of our professional friends how it is that they have trouble with their eyesight, that their teeth have become decayed and their facial muscles twitch beyond their control long before the time of life when such troubles may be legitimately expected?

Mercury—quicksilver is one of those mysterious products of nature that never keeps still anywhere. Consequently, when in contact with the human economy, it is taken up as water is by a sponge and every thinking mind can form its own conclusions as regards results. The following is the comment from the journal cited above:

"The poisonings with mercury have increased so rapidly in numbers and virulence at the Edison Incandescent Light factory in Berlin that the Police authorities have interfered. It was established at the clinics in the hospitals, where these cases were mostly observed, that the sick workmen were occupied in exhausting the air from the lamps by means of mercurial pumps. The glass tubes (forming part of these pumps) containing the mercury often burst, and the contents were thrown over the hands and clothes of the workmen or spilled on the floor. A very short time after this occupation the men were attacked by an inflammation of the mouth; their teeth decayed and fell out; gradually the whole nervous system became diseased, the legs became feeble, the sensitiveness of the skin totally blunted; the men suffer a startling loss of memory, sleep badly and look yellow and faded. It is supposed that the disease is located in the brain, where it causes an inflamation of the walls of the blood vessels. The cases so far have been treated with applications of electricity, sulphur baths and fresh air. But, as the cases became more frequent, the police have ordered the instant removal from the mercurial pumps of each workman as soon as the physicians of the factories establishes the presence of the inflammation in the mouth, which occurs generally after a week's work at the pumps. For this reason the workmen are changed continually. It is, however, questionable if the known antidotes against chronic mercurial poisoning (namely, a solution of chlorate af potassium for gargling, and sulphur internally and externally), are adequate to permanently neutralize the deleterious effects of these metallic vapors."

Query: How many actors have an accurate knowledge of their own physical condition, and how many have (in the light of this disclosure) been innocently suspected of excessive alcoholism?

Also, how many will take timely warning?

Respectfully yours, N. HELMER.

IN RE CURTAIN-RAISER.

NEW YORK, Nov. 28, 1889.

To the Editor of the Dramatic Mirror:

SIR,—In looking for a word to replace "curtain-raiser," why not leave the French language and go to the German for a suggestion?

From Vorspiel—more applied to musical than dramatic matters, perhaps—we get first-play, a word which seems to me to be a simple and accurate name for the short piece that begins an entertainment consisting of two or more plays. With all due deference to Madame B——'s judgment, "first play" is better English than "ante-play," I think.

And now, let me add my tribute of hearty thanks and admiration for the worthy work done in the past by THE DRAMATIC MIRROR as well as for the benefits certain to accrue from its "new departure."

I am sure that all who take any serious interest in the art of acting, must feel with me how good it is for us to have an organ of our own, an organ that assumed a high position and sustains it with dignity, discretion, and brilliance.

We owe you much, dear MIRROR; keep us heavily in your debt. That your bright face may be always as spotless, and as true a reflector of all things that uphold and strengthen the hearts and minds of our actors' as it is now, is the hope of

Yours sincerely, SARA LASCELLES.

COLONEL BLIZZARD.

NEW YORK, Dec. 5, 1889.

To the Editor of The Dramatic Mirror:

SIR,—To you, as the avowed and active enemy of play pirating, I take the liberty to write. It has been advertised that Frederick Bock, formerly manager of the Pence Opera House at Minneapolis, is about to start out on the road with a play called Col. Blizzard of Texas. I will state as concisely as I can the double attack on good principle which this act on the part of Mr. Bock, contains.

While an ambitious neopyte in the business, I took a step which I now wish I had not taken. I dramatised Mr. Potter of Texas for the Pence Opera House. I did not know when I began the work that any author could reserve the right to dramatise his novel. Potter of Texas was produced, I received credit for it and it was stopped by Mr. Gunter. The Pence failed a few months ago. I came to this city last August and have since receive marked copies of the *Evening Journal* of Minneapolis, containing notices of Mr. Bock's intentions. To take my dramatisation and attach to it the name of another play of mine, Colonel Blizzard of Dakota, using of this name so much as the copyright laws do not protect—the proper name. The result of Mr. Bock's ingenuity is suggestively Colonel Blizzard of Texas.

The dramatic editor of the *Journal*, as my roommate friend in Minneapolis, knew the secrets of my attempts to write plays. He has followed Mr. Bock's movements and steadily exposed him in the *Journal*. If you can be assured that my statements in this letter are true, will you please—not for egotistical reasons on my part, but for reasons which you understand fully—give space in your paper for a true statement to such managers or patrons of the drama as object to bad scheming.

Yours fraternally, OTIS COLBURN.

NILSSON'S HISTRIONIC POWERS.

WASHINGTON, Dec. 3, 1889.

To the Editor of the Dramatic Mirror:

SIR,—The perusal of Wylde Thyne's clever contribution to last week's issue, must have amused many besides myself, for in a paragraph concerning Nilsson's acting—"stage heroine undergoing the luxuries of woe, pass a few folds of lace across their eyes and then present serene, unmoved faces"—he expresses a sentiment which makes one wonder in what unfortunate mood he could have beheld the great Swede. The majority of her admirers, I fancy, would readily entertain the idea that she possessed powers which would have enabled her to rival Cushman had she chose to imitate the latter in turning from music to the drama.

In my scrap-book I find an interview with Sig. Luigi Gillardi, operatic prompter, who relates among other experiences of great singers, this of Nilsson: "She sometimes is so carried away by the action that she forgets herself and don't take the word. Once in Rossini's Othello, she became so excited that I was afraid she might get lost any moment, so I rapped sharply two or three times and that recalled her to herself. This indeed forms a "contrast to the gentle daba that Nilsson would give her eyes in order not to displace the powder."

Those who have been under the spell of her presence in The Huguenots, or in Lohengrin or in half-a-dozen operas I might name, will resent injustice done to such an artist in the columns of so widely-circulated a paper. Very truly yours,

COLLIER SWINBURNE.

LONDON NEWS AND GOSSIP.

LONDON, Nov. 30, 1889.

The production of The Red Hussar at the Lyric, and a revival of Pink Dominos at the Comedy divided the attention of professional first-nighters last Saturday. Of course the more important of the events was Stephens and Solomon's new comic opera, and being of opinion that if a thing is worth doing at all it is worth doing well, I spread myself on that; but many oscillated between Panton Street and Shaftesbury Avenue all the evening, and by trying to "do" both shows, didn't succeed in getting a clear notion of either. To this cause I attribute the somewhat contrary opinions expressed of the opera by various critics. Some would seem (in print) to rate it as on the whole rather superior to anything ever achieved by Gilbert and Sullivan, and Cellier and Stephenson—not to mention Mozart, Gounod, Wagner, and such-like musical sharps. Others can see naught in the book but dullness—nothing in the score but commonplace. Of course all this grows out of the "divided duty" of those who profess to lead public opinton. If they had been able to lay their heads together in the good old way after the second act, there would have been more unanimity. As usual, neither faction is *quite* right. The Red Hussar can certainly *not* claim absolutely the best book and absolutely the best score of any comic opera since Caste, as the saying is. But both book and score are quite good enough to deserve success, and there is no gainsaying the fact that on Saturday night they commanded it. For this success, however, honors must be divided between the librettist and composer, Stephens and Solomon; the manager, H. T. Leslie, for his mounting; and stage manager, Charles Harris, for the way in which the piece was produced. The conductor, Ivan Caryll, also deserves his meed of praise—and there you are.

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The story will not take long a-telling anyhow—more by token that, as is commonly the case in comic opera, the dramatic interest dries up with the end of the second act. The time is that of good Queen Anne—since deceased. Rodney (hero) is a masher of the period who (when he had it) was kind to Kitty (heroine), a strolling ballad-singer; but now, having wasted his substance, he is fain to enlist in the Red Hussars, who are just about to go and fight in Flanders, where, as all the world knows, our armies swore terribly. Bad language has apparently no terrors for brave little Kitty (who, though only about five feet high, secretly loves Rodney with a devotion worthy of a much longer woman) and accordingly she determines that her place is by his side, and (unbeknown to him) also enlists in the Red Hussars—whose discipline was probably somewhat lax, but of this and Kitty more anon. Barbara is a fashionable beauty who was once betrothed to Rodney, but finding that he has neither money nor expectations, she incontinently transfers her affections back to her devoted lover Henry, a baronet, whom she had already jilted in favor of Rodney. But when Rodney has gone to the wars, Barbara discovers that his expectations were not so baseless as she had thought. So she once more throws over Henry, and follows Rodney to Flanders, where Kitty, the five-foot Hussar, has performed prodigies of valor, and has been made a sergeant. Anon Barbara discovers that Rodney is not the heir to the Avon Manor estates, so she opts once more for Henry, and by and by it turns out that Sergeant Kitty is the person whom everybody has been searching for—the rightful heir or heiress of Avon Manor, to wit. How it all comes about is not quite clear, but eventually Rodney marries Kitty, Henry marries Barbara, and Sir Middlesex Mashem, an ancient beau, marries Mrs. Magpie, the comic old woman.

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The Red Hussar, or "Red Hussey," as some call it, is in effect a one-part piece. It is written round the character of Kitty. If Miss Marie Tempest's resources had been less equal to the demands made upon them the result might have been disastrous. As it was they were adequate. She is in better voice than ever, and shows distinct improvement in her acting. Ben Davies as Rodney has always to play second fiddle to Kitty, but his fine voice is heard to great advantage, nevertheless. Hayden Coffin has a thankless part as Henry, but his two songs are likely to become popular. Arthur Williams plays a comic corporal, whose comicality will be more in evidence in a fortnight hence. The choruses are tuneful, and some of the choristers are pretty. And what more would you have in comic opera?

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Last week, in announcing The Red Hussar, I hinted at the fact of its having had to be redeemed from pawn before it could be produced at the Lyric. Since then fresh developments of the pawning kind have arisen. Hardly had the opera got into proper swing after its trial trip last Saturday, when another member of the Pawnee Kind dropped upon the late pawners and claimed a prior lien on the piece, on the ground of its having been mortgaged to him years before. The pawning above alluded to—when it was The Dashing White Sergeant in point of fact—under which name, I may remind you, it was announced to follow the same collaborators' Claude Duval at the Olympic, about seven years ago. Little Ed Solomon, however, applied on Thursday at the Court of Chancery for leave to serve short notice of motion staying the proceedings on payment of a sum of money into court. Mr. Justice Clutty gave the leave asked for.

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We have probably changed a good deal since Pink Dominos was first produced—whether for the better or the worse I won't pretend to say; but I do know that what seemed then to be an awfully daring and comical illustration of husbands' sins and wives' suspicions now appears comparatively correct and commonplace. I guess we are all more educated up to the proper pitch of nineteenth century proficiency. Anyhow even the most straight-laced among us no longer shy at Albery's adaptation of Delacour and Henneguin's comedy as they once did; on the contrary, they laugh all the time. There would be more reason for laughter in the comedy revival if the cast were better but as it is, the result is not bad. Charles Hawtrey's Greythorne is by no means that of Charles Wyndham, but *faute de mieux* it serves. Maltby is entertaining as Joskin Tubbs. Herbert Standing in his original part of Sir Percy Wagstaffe gives perhaps the best performance of the evening. Alma Stanley is a good Rebecca.

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The value of the personal estate of the late John Sanger of Sanger's Amphitheatre—for some years partner with George—has been sworn at £40,747 17s. 10d. Who would have thought—looking at him—that the old man had so much money in him? In appearance he was about to the odd two and two pence necessary to make the total £40,748. But then you know you should never judge by appearances. The most valuable diamond is sometimes embedded in dirt.

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An epidemic of Strong Men, Strong Women, Child and other Giantesses, Greek and other Wrestlers and "Champion" and other—very much other—Boxers is now raging at our music-halls and variety palaces. At the Empire, the Strong Man fake is being cleverly burlesqued by the Brothers Griffiths, the fame of whose Blondin Donkey is probably already known to you.

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On Saturday night the Princess's will reopen with Brandon Thomas' new melodramatico-mining-financial play, The Gold Craze. Of this I hear most promising accounts, which I trust will be borne out. The cast is strong anyhow and the *dramatis personæ* includes, I am told, at least two caricatures—or rather transcripts, one of a certain so-called nobleman, the other of a very clever but somewhat "close" comedian, who is just now wallowing in wealth and bearing his blushing parochial and Masonic honors thick upon him. Also on Saturday the ill-fated novelty will reopen under the direction of George Turner with a new drama described as American and bearing the ancient name of The Spy. After that there is nothing of much moment until the new piece at the Savoy next Saturday week.

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In the course of a week or two your Louise Litta will make her first appearance in London at the Opera Comique (the house where Lotta failed) and will present a new piece written expressly for her by C. S. Fawcett and called Madcap Midge. Whether it is based on any American piece I at present know not. I should have thought Louise would have tried for her London debut the romantic Wild-West kind of drama, Chispa, with which she toured the English provinces some months ago.

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It is with a sense of relief rather than of sorrow that I chronicle the death of poor Frederick Clay, the popular composer. The poor fellow has lain in a terribly paralyzed state for over six years. It now appears that E. D. Ward's widow is totally unprovided for after all. Last week everybody said otherwise.

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A multitude of matineers, chiefly of the non-paying-passing-in-on-your-card-or-countenance-professional order—besieged the Strand Theatre on Thursday, intent upon sampling a new comedy called The Jackal. This was the work of "Alec Nelson," who, in another sphere of existence stands confessed as Dr. E. B. Aveling, B. S., journalist, democratic agitator, free thinker, etc., etc. Albeit I am utterly opposed to many of the little doctor's chief views, and his manner of expressing them, I, of course, honor his erudition and I regard him as a playwright of exceeding ability, marred mostly either by a morbid pessimism, or too strong an Ibsenic influence. In both these respects, however, he hath been improving of late, and his Jackal is the most cheerful piece he has yet given to the stage. The dialogue and characterization were mostly clever, but the motive—*i. e.*, the indignities suffered by Jack Hall, *alias* the Jackal, who for years writes plays, poems, articles, etc., for a gratuitous scoundrel of a cousin to call his own—is all too weak, too inadequate, too improbable—even for the stage. Scoring, in spite of difficulties, was made by Fred Terry, Royce Carleton and Arthur Williams.

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The première of La Tosca in English at the Garrick last night was of the higher order of theatrical function. Such leading lights of the profession as were not detained by urgent private affairs elsewhere, shone in the private-boxes, the stalls and the foyer with exceptional lustre. Other lights, when these had finished shining in their own sphere, hurried up to assist at the finish. This they were well able to do, for it was not till within twenty minutes of midnight that all was over. Then the applause, which had been on the crescendo scale all the time, was simply deafening, causing indeed quite a sensation among the cab horses and policemen outside. If there is anything in first-night raptures—and opinions on this point differ—then Mr. Hare may safely reckon on filling his pretty little house for a long time to come. There was, last night, a dissentient minority who resented the horrors upon which they had been made to sup, but these were overborne by the general voice. On one point, at least, everyone was agreed, and that was that the manager thoroughly deserved the success he seemed to have achieved. No more artistic production has been seen upon our stage. F. C. Grove and H. Hamilton, who are responsible for the English adaptation, have done their work well, except that they have been weak enough to marry Cavardossi and La Tosca—doubtless in order to render less distasteful to the British nation the philanderings of the hero and heroine in the Church of St. Andrea—they have omitted of Sardou's words nothing but what was unfit to be written in any language—even in French. MIRROR readers already know the horrible plot, and when I say that the construction is in no way altered; that we are spared nothing of the terrible torture-scene except the blood-stained bandages of Caravadossi; that in the no less terrible murder-scene which follows it, Floria "lays out" the dead miscreant Scarpia *secundem artem*, and that the crowning honors—the treacharous execution of the hero and the despairing heroine's suicide—are presented in their entirety, I shall have said enough about the play, except to give utterance to my own private and personal pronouncement that I will never willingly go to see La Tosca again—whatever better language in which it is played or who ever may be playing in it.

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And now for a few words about the acting. To begin with, it is no disparagement of Mrs. Bernard-Beere's ability to tell her she isn't Sarah Bernhardt. Perhaps she doesn't wish to be. But let that pass. In the French play the "support" was far inferior to that given at the Garrick; but with La Bernhardt in good form—and she was at her best the only time I saw her play this part—one didn't trouble about anything else. Fanny Bernard-Beere's Floria is a magnificent performance, but it doesn't get hold of you like the other woman's. To begin with it is a revelation to hear Sarah coo. Fanny can't coo worth a cent. Sarah's face in the big scenes is accentuated by her previous gentleness. Fanny is on her top register all the time. How she sustains it is marvellous to me, but that she does sustain it cannot be gainsaid. Lewis Waller's Cavaradossi was a great improvement on his previous efforts—manly, vigorous, thoroughly earnest. Forbes Robertson's Scarpia was handicapped by a facial make-up copied apparently from that of the French circus-clown. From the acting standpoint it was worthy of the highest praise. Rarely has a more perfect representation of demoniacal malignity been given on the stage. Forbes was, it must be admitted, quite as loud as Fanny; but for this Fanny was herself to blame. Forbes had to shout up to her and he did. Rose Leclercq's Queen was, as might be expected, a finished and perfectly dignified sovereign. Herbert Waring as Angelotti, Charles Hudson as Schiarrone, and Gilbert Farquhar as the Marchese all scored. When all was over and the manager (who by virtue of this success is naturally now a Hare of more friends than ever) came to bow his thanks, he only spoke the simple truth when he said that he was greatly indebted to all the ladies and gentlemen who had so loyally assisted him.

GAWAIN.

FRED D. ELLIS writes that by the burning of the show printing house of J. Leonard and Son, at Albany, N. Y., all the cuts, blocks, electrotypes, etc., and a large amount of printed paper belonging to Rufus Scott, proprietor of Thrown Upon the World, were destroyed. Owing to this, the company will lay off from Dec. 19 to 24. All other dates will be filled, and new paper is being gotten out.

A SPECIMEN CASE.

Crass ignorance of the subject is usually the distinguishing characteristic of that choice circle of professionals that make a practice of going about and abusing the Actors' Fund. They let no occasion elude their ready tongues to talk violently against this institution, to impugn the integrity of its government, and to make false assertions respecting its methods of relieving the cases of distress that are brought to its notice.

Almost invariably these traducers are perfect strangers to the Fund's scope, purposes, and system. They have never interested themselves sufficiently in its workings to obtain accurate information regarding its affairs. They have neither become members in it nor contributed in any manner to its support. Like kindred carpers in many other branches of life, they criticize but they do not help. Unfortunately, their capacity for mischief is larger than one would suppose. People who are always ready to gossip about, meddle with, and rail at existing things, no matter whether they be good or evil, listen seriously to their false statements, and, without further knowledge or any instigation, accept them as gospel truths, and pass them along.

The Fund's benefactions are made privately. A delicacy—that frequently gives rise to misconceptions—directs its charitable labors, and one of the noblest testimonials to its character is the secrecy with which its applicants are relieved. No actor that has been overtaken by illness and poverty need hesitate to ask aid from a fear that the fact will be immediately communicated to the public or to the profession.

But because of this same gentle regard for the individual feelings of those it assists, the Fund is frequently exposed to ignorant misrepresentation of the sort we have referred to. The cowardice of the attacks upon it is emphasized by the impossibility, in many cases, of branding the lies by means of a plain statement of the facts. And yet it is true that there is seldom a specific charge brought against the administration of the Fund that could not be refuted instantly and completely.

These remarks are preparatory to the following letter, which THE DRAMATIC MIRROR received not long ago. The writer, Walter T. Floyd, is at present travelling with The Silver King company. He is a member of the Fund Association.

SIOUX FALLS, Dak.

To the Editor of the Dramatic Mirror:

SIR.—You will pardon me for bothering you about an affair which may not interest you, but I know of no one better to refer to for correct information. Since joining the Actors' Fund I have always used my best endeavors to persuade others to do likewise. Last season I was instrumental in securing five new members from among the John Dillon company, with which I was then traveling, and this season I have spoken to several of our company (The Silver King) and think that I shall ultimately get most of them to subscribe their mite for the worthy cause.

I encountered one bitter enemy of the Fund who challenged me to name a single case where the Fund had extended relief. I named several that had come under my personal observation, the most recent being the case of John Murray, whose needs I reported to THE MIRROR's correspondent at Stirling, Ill., last March. After a heated argument he finally told me the cause of his enmity. It was the ill-treatment of a near friend of his, Cyril Searle, who died at Savannah, Ga., about three years ago.

He stated that aid was asked of the Fund, and denied on the ground that Mr. Searle was a drunkard. He admits that seven weeks' allowance was set aside for Mr. Searle, but after it was too late, and that it was never used. If not asking too much I would like a statement in reference to this matter.

Mr. Searle was at the time a member of the Lillian Lewis company, and had been left in Savannah in destitute circumstances. Respectfully yours,

WALTER T. FLOYD.

Mr. Floyd's letter was presented to the Executive Committee of the Actors' Fund. By request of that committee, and with its authority, THE MIRROR takes pleasure in stating the facts concerning the case of Mr. Searle, as shown by the Fund's books and vouchers.

On June 26, 1886, Mr. Searle, who was suffering from consumption, entered St. Vincent's Hospital in this city, where his expenses were defrayed by the Fund until August 21 following. The payments aggregated $67. No previous application had been made in his behalf.

In December of the same year the Fund was notified of Mr. Searle's prostration in Savannah, and he was immediately put on the relief list again. He lived until March 5, 1887, and during the interim his hospital expenses were paid in full by the Fund, amounting in all to $107. The funeral expenses would have been borne by the Fund had not an amateur dramatic society in Savannah asked to be allowed to assume them. Frequently the dying actor spoke gratefully of the institution that cared for him during his last illness.

The Executive Committee of the Fund stands ready to reply to all proper inquiries as to its records, and it is particularly desirous of correcting just such particular misrepresentations as that reported to THE MIRROR by Mr. Floyd.

The best amend the inimical actor who wronged the Fund can now make it, is to purchase a certificate of life membership in the Association. The price is $50.

THE STANDARD.

Buffalo Courier.

The Christmas Number of THE DRAMATIC MIRROR will be published this week. THE MIRROR is a standard journal, thoroughly reliable, and its influence is always directed to the pure and lofty in dramatic production. The Christmas Number of the journal will be of unusual interest to everyone interested in theatrical matters.

STAGE STORIES.

CURED OF STAGE FEVER.

BY CHARLES NELSON.

After being *ipso facto* dismissed from college, and having had four months in journalism as a police reporter, no excitement short of the stage seemed adequate to meet my extravagant ideas. I felt deeply convinced that the histrionic art was aching to fold me to its bosom that I might teach the struggling members of that profession the ideal principles of acting, that is, such principles as I firmly believed yet remained for myself alone to promulgate. It is needless to mention that I yielded to this fascinating impulse with profound gratitude.

One beautiful day in the month of November (a stolen phrase with but one exception, the word November,) I walked into the office of the dramatic agent and asked, of course, for a first-class metropolitan engagement. A strong part with Booth and Barrett would answer my purpose. My purpose, however, was not answered in that way. The agent very kindly but somewhat emphatically informed me that Mr. Booth's cast was quite complete for the time being, but that without a doubt that actor would have need of my services later on; but to further my ultimate object—*to act*—he procured a "fine" engagement for me as heavy man with an excellent company then playing to packed houses in the Grand Opera House, at Vicksburg, Indian Territory.

I was content. Even at that moment, the glare of the footlights fairly blinded me, and the exquisite strains of dramatic music filled my entire being with ecstacy. I would soon be an actor in a "Grand Opera House;" would soon soar high in an enchanted atmosphere of glorious attainment. The crowd about the entrance to the dramatic agency regarded me with something akin to awe as I rushed into the street from my successful interview. Some did not have time to regard me at all, and were precipitated into the gutter as I ran against them in the homeward flight to pack my trunk. My trunk! It was one my grandfather fished from the muck of the *Dolphin* on the coast of Maine in 1843. I then thought it would answer; I had never heard of a "theatrical trunk."

My wardrobe consisted of one suit of clothes, three pairs of boots, two daggers, a shot gun and stove-pipe hat (you remember I had engaged for the part of a villain). "*Cosmetique*" was a term quite foreign to my vocabulary and so I took nothing of the kind with me.

Thus equipped I reached the field of action, that is, something called a railroad station; in other words, an old freight car too dilapitated for rolling purposes and guarded (heaven knows what for) by an equally forlorn looking object, whom for the want of a more fitting term I shall call a man.

The range of vision on a level is considered to be about three miles. Now from the top of the freight car I could command quite an extensive view of the region about and I will take my oath that there was not even a mud-hovel, to say nothing of a house, within a radius of four miles in any direction. The aspect was indeed a discouraging one, I felt sad, but gathered in vim, in my too hasty descent from the top of the car to the earth—vim, especially, at the termination of the descent.

Quickly gathering myself together again I approached his intelligent majesty and inquired for the whereabouts of the "fine" company, concerning which so elegant an eulogy had been evolved by the glib tongue of the dramatic agent.

The man in reply asked me if I meant "them show folks what came to teown the first of the week." I replied that I had reference to the actors (with particular stress upon the latter syllable) who were then playing at the Grand Opera House in Vicksburg.

"The what, young feller?"

I repeated my question in a similar manner. A little more plainly, however, on appreciating more fully his intense ignorance.

The man informed me that he knew of no theatre in Vicksburg, but that there was a hall where the inhabitants held "teown meetin's" and "turkey shoots."

His first rebuff stung me severely; but the final retort struck home. A cloud had enshrouded my brilliant anticipations, and every air castle I had ever constructed with the stage as its basis went to pieces in an instant.

Retreat, however, was not advisable. I had no time, or rather money, for that; so, like a rat caught in a trap, I very wisely resolved to make the most of the unhappy situation. The company was reached at last, and, generally speaking, very pleasant people they were. I learned my lines as best I could, and at the close of the first attempt I looked upon my fellow actors as something prodigious.

Some of them could act a little bit. I could not. As the cold weather came upon us as a natural consequence, our wanderings turned from the sunny South to the fierce North pole, where the "modest pink-nosed clover" lay blighted by the fierce Dakota blizzards.

The intelligence of our traveling manager was soon discovered to be equal to that of the freight car keeper before commented upon, and in the course of time we all had just cause to compliment (?) him upon his sagacity and prudence as a guardian of the lives and welfare of his subjects.

As our barnstorming career progressed the managing gentleman learned that small-pox, scarlet fever and measles abounded in a region still farther toward the Pole. In less than a week we found ourselves playing in this pestilential clime with a splendid prospect of death before us. Two members of the company—the stage manager and myself—put up at an hotel known as the Banner House. On one side of our room was a case of measles, on the other side scarlet fever, and while I was speaking with the clerk as to how much he considered my life worth, he turned pale suddenly. A doctor was summoned; it was merely a case of small-pox.

Imagine my state of mind, if you can. I was so thoroughly convinced that no human power could avail anything at this juncture that I made use of the next four hours in hunting for a Bible, and having found one, passed five minutes in reading a comforting passage. My nerves were too highly strung to permit a longer concentration of thought at that time.

I had now ten days in which to supplicate Divine Providence for only one desire at a time, but it was not so to be. I was stricken with all three at once. Now, right at this point permit me to remark, that I did not exactly enjoy the ten days of grace allowed before being afflicted with these attributes of human felicity. I was compelled to play every night just the same. The lenity of our amiable manager in this regard was something exemplary. After my recovery I again returned to duty, but in the course of a week handed in my notice on learning that the season would close in the "Tragedy Theatre," at Lost Hope, on the coast of Labrador. I begged most earnestly to be released from a further privilege to act, but was gently reminded that in consequence of my recent illness I was then under obligation to the management to the tune of about $20. I walked five miles in a blinding snowstorm to telegraph my relatives for money; it was of no use; they did not know me. I was only an actor now, and a poor one at that. Would I ever be able to pay up that indebtedness? Well, that depended upon the business we had in store.

Fortunately, business was good; I remained with the company only long enough to fill an extraordinary engagement at Selkirk, Manitoba, and like Alexander of that name was obliged to travel by night, for fear the savages would fall upon and scalp me as a just reward for the rendition I gave my part on the previous night.

* * * * * *

A reconciliation has taken place, and I can hardly realize that I am once more at home. Occasionally, at night, I fancy I am again in a polar hotel, and all in a natural way as I have often done before, attempt to remove the snowbank from the top of my bed where it had been watted by the gentle zephyrs of the North, and then "awake to find it only a dream, only a dream." "Not that I would for a moment dampen the ardor of any young man who would adopt the dramatic cult as a means of obtaining a livelihood and a reputation, provided the latter be genuine and sincere. I have merely given in a crude and exaggerated manner what he must not hesitate to encounter at the beginning of his career. If the young man in question possesses average ability, if he is conscientious in his work and devoted to the art, he is sure to find a place in the profession which will not only be a credit to himself but an honor to the calling he should ever be proud to represent.

THE ONE-NIGHT STAND SITUATION.

Mr. Reis, of Wagner and Reis, the Oil City Circuit managers, enlightened a MIRROR reporter as to the cause of the bad business experienced this season in one and two-night stands.

"I think," said Mr. Reis, "that the statements that the bad business was due to local managers pulling in more attractions than the places can stand are, as a rule, incorrect. We have to book a very large number of companies simply to protect ourselves. When we book five companies we do so to allow two or three to cancel their dates, or else disband before they get to us. Not a week passes that we do not have to cancel one or two companies. Out of four nights booked this week at Erie, Pa., only one was played. If we were to book only those that we usually believe would play, we should be 'left' continually."

THE following people have been engaged to support Henry Chanfrau in Kit, the Arkansas Traveler for his New England tour: Carrie Rose Strong, Augusta Martine, Little Flossy Boyne, F. A. Lyon, J. S. Clark, Frank D. Milville, J. Farrell, Edward Summers, T. S. Stebbins, Eugene Bertram, Bassett Willard, Ed. Hurst and Edward J. White.

AS YOU LIKE IT.

T. EDGAR PEMBERTON recently published "A Memoir of Edward A. Sothern" in which there are a number of anecdotes that are quite in keeping with the noted actor's propensity for practical jokes during his merry mundane career. A good story is told of Sothern's visit to the undertaker, from whom he ordered, on the most elaborate scale, all that was necessary for a funeral. Before the preparations could have gone very far, he reappeared with great solicitude to ask how they were progressing. Again, after a brief interval, he presented himself, with an anxious face, to inquire when he could count upon possession of the body—a question which naturally amazed the undertaker, who was at a loss to discover his meaning.

"Of course, you provide the body," said Sothern coming to his enlightenment.

"The body?" stammered the bewildered undertaker.

"Why certainly! Don't you say," exclaimed the actor, exhibiting a card of the shop, 'All things necessary for funerals promptly supplied?' Isn't a body the very first necessity?"

* * *

Here is another story of Sothern which we reproduce in the manner he was in the habit of telling it himself.

"Mr. Toole and I were breakfasting with a party of friends in an inn at Greenwich. No sooner had the waiter left the room for an instant than I proposed that we should remove the plate from the cloth and go under the table. This we did without loss of time, taking every article of silverware off the table including the spoons, and throwing open the window. After a while the door was opened, and the waiter re-appeared.

"Hullo!" he cried, seeing the company gone, "here's a rum go; I'm blest if they aren't run away with the silver. Here, Dick (to a waiter), the gentlemen 'as run away with the silver! 'Elp me to find the guv'nor!"

With that he made a hasty exit, whereupon the party resumed their places, after shutting down the window and replacing the dishes, the knives, the forks, and the spoons. When the 'guvn'or' appeared, breathless and cursing, he found a party of gentlemen in the full possesion of his silverware, quietly discussing the fish.

"Eh, what!" said he, "everything secure? Why, James, you confounded rascal, what do you mean?"

"So 'elp me, guv'nor——"

"You're drunk, you idiot! Gentlemen, I beg your pardon; I will withdraw."

* * *

A VAUDEVILLE artist applied to a Paris manager for an engagement to sing a couple of songs and give a character dance between the acts.

"It seems to me," said the manager, "that I have seen you on the stage, and your performance was wretched."

"You must have seen me when I was with a traveling troupe. I admit that my performance was miserable, but that was intentional on my part," replied the artist.

"What nonsense!"

"No nonsense at all. You see, the manager never paid me anything. When I sang and danced well the audience applauded, but I was starving. Then I purposely performed my part wretchedly, so that the people were indignant and threw vegetables and even apples at me, and thus I got enough to eat. Oh, I knew what I was about. *Il n'y a pas de mouches sur moi!*"

* * *

THE following incident is said to have happened during a performance of Faust in Dublin: Satan was conducting Faust through the trap-door which represented the gates of Hades. His Imperial Majesty got through all right—he was used to going below—but Faust, who was stout, got only about half way in, and no squeezing would get him any further. Suddenly an Irishman in the gallery exclaimed "Thank Heaven—hell is full!"

* * *

THE late Madame Rudersdorff was an excellent artist, and like most singers occasionally had her little caprices. At rehearsal one day, she told Sir Michael Costa, the conductor, that she could not sing her song as it was composed, and insisted on having it transposed a note lower. "But, Madame," said Costa, "consider the inconvenience, especially to the wind instruments, and particularly as my men cannot be counted upon to transpose at sight." Madame, however, was obdurate, and Costa, shrugging his shoulders, bowed in acquiescence. "Very well, gentlemen" said Sir Michael, turning to the bewildered orchestra, and closing his score, "to-morrow you will play it a note lower."

The next day, however, just before Madame Rudersdorff came on to sing, Costa whispered to the musicians "In the original! No change." And so it was sung. At the close of the air, the singer turned to Costa and thanked him warmly. "I am charmed," she said. "Madame," replied the wily Costa, with a touch of pleasant irony, "we are also charmed. You sang it in the original key."

GOSSIP OF THE TOWN.

THE Lester Wallack Statue Fund Committee has disbanded.

IT IS said that Jeff D'Angelis will go to the Casino next season.

ELMER GRANDIN has joined Lizzie Evans' company as leading support for the remainder of the season.

THE advance sale for the Kendals at the Hollis Street Theatre, Boston, up to last Saturday was $7,000.

AMONG the rumors of the week is one to the effect that Eugene Tompkins is to erect a new theatre in this city.

VIRGINIA HARNED has been engaged by Frank W. Sanger for the New York production of Pine Meadow.

WALTER GALE has resumed his place as the tramp in The Old Homestead production at the Academy of Music.

THE authors of The Shatchen which will be produced in this city next Spring are Henry Doblin and Charles S. Dickson.

Two hundred Columbia College students attended the performance of The Seven Ages at the Standard Theatre last Saturday night.

THE GOVERNESS, in which Effie Ellsler is reported to have made a hit on the road, will be seen in New York during the present season.

JACOB LITT intends shortly giving up the Academy of Music at Milwaukee, and confining his attentions entirely to his new Bijou Theatre in that city.

A ROYAL PASS, under the management of Harry Doel Parker, will have its first New York production at the People's Theatre next Thursday night.

NEGOTIATIONS are now progressing to bring the Fakir company, with Thomas Q. Seabrooke as the star, to this city for a run of four or six weeks in the Spring.

EVA MOUNTFORD is reported to be winning good opinions all over the country for her good work as Edith Walton in John A. Stevens' Wife for Wife company.

AL HAYMAN, who now has the Baldwin, California and the new Theatre at Portland, Oregon, has telegraphed that he is now negotiating for two other houses on the Pacific Coast.

THE Arthur Rehan Comedy company, which is playing to good business throughout New England, will go South about Jan. 1. On May 5 they will play an engagement at Hammerstein's Opera House in Harlem.

LITTLE ELMA took the role of a child in Alone in London at the Brooklyn Theatre last week at only two hours notice and played the part without a rehearsal, something remarkable for a child of her age.

JOHN H. BRANICK is reported to have made a hit as T. Willie Rockingham in We, Us & Co. Business has been quite good throughout the South, and the company is heading for New Orleans, where it plays Christmas week.

CHARLES T. VINCENT is busily engaged on a new local comedy entitled An Election Jubilee. Running Wild having completed its run at Wild and Collyer's Comedy Theatre, is now for sale. It is said to be a good vehicle for the introduction of specialties.

AMONG those who have already sent in their contributions to the fund for the Children's Christmas Festival are John Hoey, $50; Mrs. Frank Leslie, $10; Mrs. Frank W. Sanger, $10; Mrs. Gilbert, $5; Abe Hummel, $100, and William Gilmore, $25.

THE Princess' Theatre in London has been offered to the Shenandoah management, commencing with the Christmas holidays. This date, however, is too early to be accepted on account of the tour already arranged for here.

OWING to the non-fulfilment on the part of Messrs. Nathal and Marx of their contract with The Suspect company Henry Lee, the star of that organization, reports that on behalf of the company he will assume the management of the play and continue on the tour already laid out.

CIRILLO, a five-act melodrama by Horace Townsend, will be produced by Alexander Salvini at the Holliday Street Theatre, Baltimore, to-morrow (Thursday) evening. Mr. Salvini will be seen in the title-rôle and the character, which is that of a lazzaroni, is said to be particularly fitted to him.

WALTER N. LAWRENCE, manager of Charles G. Eldridge in Humbug, has engaged an unusually strong company in support of his star, and reports himself as well pleased with the good-looking artists Gustave Frohman has secured for him. The play and star will be seen in New York later in the season.

NEIL BURGESS claims that The County Fair played at the Union Square Theatre on Thanksgiving Day to the largest receipts that the house had ever known. The Two Orphans first held the record, then The Henrietta beat the receipts of that play by $12, and now The County Fair goes to the head with receipts topping those of The Henrietta by $37.

HENRY F. GREENE is in the city in advance of A Dark Secret which opens at the Grand Opera House next Monday night. The piece will be produced with extra people in the London music-hall scene. A return date has been announced at Proctor's Grand Opera House in Boston for Washington's Birthday week, the phenomenal success that the piece met with there last August anguring well for its second engagement.

A CLOUD of dust raised by a sweeper, back of the scenes, at the Lyceum Theatre during the Saturday matinee of The Charity Ball, so much resembled a volume of smoke that the audience imagined the theatre to be on fire, and there was a momentary panic in consequence. No one was hurt, however, though the theatre was almost emptied in a very few minutes. Messrs. Nelson Wheatcroft, Herbert Kelcey, Georgia Cayvan, and the fireman on duty quieted the fears of those that remained, and the performance went on when the timorous ones returned to their seats.

TWO DEFINITIONS.

A stern resentment melted down,
To meet a world's unkindly frown,
A haughty mien, with sorrow's grace,
And that is Disappointment's face.

A smiling lip, a brightened eye,
A coy pretense, ignoring "I,"
A "would I could the world caress,"
And that (translated) means—Success.

MADELEINE LUCETTE.

CONSECRATION.

I would give the recollection
Of my faithfulest affection
For the maids I used to know;
For a sight of thy heart's treasure,
Through the eyes that tell the measure
Of the love thou dost bestow.

For thy kisses and embraces,
That make tasteless other faces,
And the veil ideal draw
From thy once entrancing features
Of the loviest of creatures,
That before, I ever saw.

For thy free enunciation
Of the heart's renunciation
Of thy low and false and poor,
And thy ceaseless deep confession
Of thy love of Love's expression,
And thine own assurance sure.

More than this I give for thee, dear,
Who, though far, art still with me, here,
And thy memory fresh as dew;
For my heart, e'en though it misses
Eyes, embraces, voice and kisses,
Knows thee, dear, and holds thee true.

EDWIN R. CHAMPLIN.

GLEANINGS.

GERTRUDE FORT and her little daughter, Arlink, are both popular members of Agnes Herndon's company this season.

JESSIE OLLIVER, who was formerly connected with the Boston Opera company, and The Ladies' Schubert Quartette, last week won golden opinions from the local press for her singing at Chester, Pa.

W. J. SCULLY claims that Edgar Selden, manager and star of the Will o' the Wisp company, stranded in Chicago and left the company with unpaid salaries, to get out of the city the best way they could.

JOSEPH H. MACK has sold the tragedy of The Gladiator, together with all the scenery and costumes, to R. D. McLean for $6,000, and the piece will be added to the repertoire now being played by Mr. McLean and Marie Prescott.

THE receipts of J. K. Emmet's week at the Bijou, Pittsburg, which reached $12,048.25, were not, according to Manager J. Kline Emmet, at the regular prices of that house, the prices having been advanced for the engagement.

MRS. LUCY HOOPER'S play, Helen's Inheritance, will be produced at a special Madison Square Theatre matinee on the 23d inst. Nettie Hooper will play the leading part, assisted by Frederick Robinson, Edward Bell, Nannette Craddock, Mrs. Allen and others.

IT is reported that W. S. Cleveland has negotiations pending for the absorption of a minstrel company, now touring, and of another that is just organizing. If the negotiations should come to a satisfactory issue, Mr. Cleveland would virtually have six companies under his control.

GUSTAVE FROHMAN'S project of giving Saturday night performances at his Hamilton House, Stamford, Conn., last season, has resulted in the sale of considerable property in that place. Pretty cottages are to be erected and they are being sold in advance, even, of the drawing of the plans.

THE opera in which De Wolf Hopper will make his first appearance as a star next season is entitled Castles in the Air, and it will be given its first production at the Broadway Theatre on May 5. The scene is laid in the Island of Martinique, and the part that the comedian will be called upon to play is that of the Police Magistrate of the place.

BARTLEY CAMPBELL'S Galley Slave will be elaborately revived in Brooklyn during Christmas week with new scenery by Meeder, and costumes from Roemer and Son. The cast is as follows: Jeffrey Lewis, Eva Clayton, Gussie De Forrest, Ruth Hamilton, Frank Evans, Theo. Hamilton, Hudson Liston, Frank Roberts, James Burns, Fred Lawrence, John Walch.

THERE will be quite a distinguished gathering at the Casino to witness Erminie next Monday night, when the delegates of the Pan-American Congress will attend in a body. Seventy-five seats and eight boxes have been taken and it is said that President Harrison, Vice-President Morton, Mayor Grant, James G. Blaine and other prominent people will be present.

HENRY E. DIXEY and five members of his company—George Howard, George Schiller, Ed Allen, Marie Williams and Miss Gray—made a flying trip to Boston on Saturday night to appear at the benefit at the Globe Theatre on Sunday night for the families of the firemen who perished in the Boston fire. The entire scene depicting old age was given, and was received with roars of laughter and applause, the comedian being called before the curtain seven or eight times.

W. H. SANDERSON, manager of Short's Opera House, at North East, Pa., complains of the treatment he has received at the hands of one W. A. Robinson, manager of a Lights o' London company, who booked to play with him on the night of Nov. 30. Mr. Sanderson went to an expense of $50 in printing dodgers, paid $8 for a C. O. D. package of other printing, and then, after having an advance sale of $50, was obliged to return the money, as the company failed to appear.

WILLIAM WARMINGTON, of Fowler and Warmington, has been in consultation with E. E. Rice ever since the latter's return from St. Louis, and the result is that dates of The Corsair have been satisfactorily straightened out. The company will resume its season on Christmas Day at New Haven, Conn., playing New Year's week in Brooklyn and then going to Washington and so on, continuing its tour with the cast considerably strengthened and improved.

OWEN WESTFORD has been engaged for Clara Morris' company to play dialect parts.

A VERY clever and amusing character sketch by Charles Barnard, entitled Sarah Tarbox, M. A., was given a private performance yesterday afternoon at Proctor's Theatre, before a large and select audience. As Sarah Tarbox, the country maiden on a visit to the Metropolis, Laura Sedgwick Collins was very clever, and won much applause. She entered fully into the spirit of Mr. Barnard's satire, and the excellence of her performance throughout enabled all the nicer points of the sketch to be keenly appreciated by the auditors.

NADJY is in active rehearsal at the Casino, not for production there, but for use on the road. The present company there opens its season at the Hollis Street Theatre, Boston, on Jan. 5, with a repertoire of Erminie, Nadjy and The Drum Major. They will be on tour for seventeen weeks, visiting Boston, Chicago, Cincinnati, Pittsburg, Washington, Baltimore Philadelphia and Brooklyn, returning to this city about the first of May. In the meanwhile the company now on the road will be seen at the Casino most probably in The Brigands.

HERE is a yarn that Mr. Toole, the English comedian, is fond of palming off on his friends as a personal experience. He says that about ten years ago, while passing through Stratford-on-Avon, he saw a rustic sitting on the fence. "That's Shakespeare's house, isn't it?" he asked, pointing to the building. "Yes." "Ever been there?" "No." "How long has he been dead?" "Don't know." "What did he do?" "Don't know." "Brought up here?" "Yes." "Did he write anything like the *Family Herald*, or anything of that sort?" "Oh, yes; he writ." "What was it?" "Well," said the rustic, "I think he writ for the Bible."

LAST week Mr. and Mrs. Kendal, who have been playing in Brooklyn, visited Franklin H. Sargent's School of Dramatic Art at the Lyceum Theatre. It happened to be examination day, and Mrs. Kendal followed the respective exercises with great interest. At their close Mrs. Kendal spoke to the students a few words of encouragement and advice. "What I have seen of your instructors' methods," she said, "I have liked very much. In many respects, your training is much better than that we have in England. But above all, be actors in the true sense of the word; nothing can be depicted with truth unless you feel it yourselves."

THE convenience of a booking agency was strongly illustrated last week when Klaw and Erlanger booked ten weeks for J. K. Emmet, nine weeks for Captain Swift, twelve weeks for Louis James, ten weeks for Marie Wainwright, six weeks for Milton Nobles, twenty-nine weeks for Denman Thompson's Old Homestead road company, nineteen weeks for the Jefferson-Florence company, twenty weeks for Clara Morris, twenty-five weeks for Zig-Zag, twenty weeks for The Shadows of a Great City, twenty-five weeks for The Great Metropolis, six weeks for Frederick Warde, thirty weeks for Roland Reed, and thirty-one weeks for Fanny Davenport, making a total of 252 weeks, the details of which were entirely arranged within six days.

MATTERS OF FACT.

Daisy Andrews is receiving the most favorable mention from the press throughout the country for her excellent work as Juliana Bloggs in The Wages of Sin company. This organization, under the capable management of Bristow Aldridge, is playing the piece mentioned by special arrangement with H. R. Jacobs, and is said to be making a very successful tour.

Manager E. D. Wilt, of the Grand Opera House, Pittsburg, Pa., announces that owing to the cancellation of date by Lawrence Barrett, the week of Dec. 16 is open. He will rent or share with a first-class attraction.

Seavey's Scenic Studio, established in 1865, is located in a new and spacious building at Walton Avenue and Cheever Place, in the upper portion of this city. It is claimed that this studio has the largest and most complete facilities in the United States.

The Harrison House, Hopkinsville, Ky., is said to be patronized by first-class companies visiting that town.

H. C. Miner has a few weeks open commencing May 1, 1890, at his Fifth Avenue Theatre, this city, for first-class attractions only. Mr. Miner will entirely remodel the Fifth Avenue and he will also make extensive alterations to the People's Theatre, placing new plush velvet Sleepy Hollow chairs in the auditorium and introducing many other improvements making it one of the handsomest theatres in the metropolis.

Palmer Collins, heavies, old man and character, is at liberty.

A singing and dancing comedian and also a soubrette, with the same qualifications, are wanted by Hi Henry, manager of the Estelle Clayton company.

Maude Flint, a talented child actress, and Mrs. E. Owen-Flint, who may be engaged for emotional and comedy leads, are at liberty.

H. R. Jacobs has graduated the scale of prices at his Third Avenue Theatre, this city, at 25c., 35c., 50c., 75c., $1. The seating capacity, 2,400, is equal to that of the largest houses in this city.

Snobdom, an original, satirical comedy by A. J. Westermayr, an amateur author, will be produced by the Rivals at the New York Lexington Avenue Opera House Dec. 13. The cast includes M. H. Lindeman, A. M. Taylor, C. F. Gidney, W. E. Powers, and the Misses Helen Sweeney, May Collier and L. E. Swain.

Gabrielle Du Sauld has acquired the exclusive rights from Kate Claxton to produce Bootles' Baby in the Southern and Western States. Miss Du Sauld's organization will be known as Kate Claxton's Bootles' Baby company.

LETTERS TO THE EDITOR.

A RAILROAD CORPORATION WITH A SOUL.

SHENANDOAH, Pa., Dec. 4, 1889.

To the Editor of the Dramatic Mirror:

SIR.—It is a well-known fact that certain railroad corporations in the country are showing but little courtesy to traveling combinations this season, and I wish to call the attention of managers to an act of genuine kindness shown my company by the Lehigh Valley Railroad. We reached Wilkesbarre on a jump from Hazleton to Ashland, too late to connect with a regular train. A special train was provided by Mr. Heller, the local agent of the railroad company at Wilkesbarre, which was compelled to run sixteen miles out of the way to make the proper connections, and only the regular mileage was deducted from our 1,000-mile book. It was an act worthy of imitation by other corporations.

Yours respectfully,

FRED D. ELLIS, Business Manager
Scott's Thrown Upon the World company.

READY THURSDAY, DEC. 12.

The Christmas Number

OF THE

DRAMATIC MIRROR.

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CORRESPONDENCE.

BOSTON.

Hilda had its final performance at the Tremont Street Theatre Saturday evening, and this week her place is filled by Harry Conway in Our Flat.

Bootles' Baby is at the Park.

And the Equine Paradox at the Grand Opera.

Nothing new to say about The Corsair excepting that it fills the house every night.

Hands Across the Sea.

At the Boston, the Emma Juch co. has successfully entered upon its second week. The bill was The Bohemian Girl 9. For the remainder of the week there will be a repetition of last week's pieces.

The Kendals are at the Hollis Street. The opening piece was A Scrap of Paper, which divides the week with The Iron Master.

Hyde's Big Specialty co. holds the fort this week at the Howard.

ITEMS: The Press Club had its annual entertainment at the Boston Theatre on Thursday afternoon last, and as usual the house was packed. The programme was a long one and nearly every co. playing in the city was represented. Annie Pixley from the Tremont, gave the second act of 22, Second Floor; W. H. Crane, from the Hollis Street, appeared in the second act of The Senator; Francis Wilson and Marie Jansen gave selections from The Goiah; Oliver Bold Byron and co. gave the fourth act of Across the Continent; selections were given by various members of the Emma Juch co. and there were several songs and recitations by other professional volunteers. An unpleasant episode of the affair—the only one by the way—was the refusal of Evans and Hoey, of the Parlor Match co. playing at the Park, to fulfil their part in the programme after their promise to appear, and after due announcement and advertisement. The chairman of the press committee asserts that the reason given for the withdrawal of Messrs. Evans and Hoey was that they would not appear after Mr. Wilson and Miss Jansen. They were given the fourth prominent part on the programme, with which arrangement they declared themselves perfectly satisfied. They fully understood that songs and music were to be sandwiched between these parts. After the programmes had gone to press they at once notified the chairman of the committee that they would not appear, as their place on the bill was not satisfactory. A check for $50 was inclosed in the communication. It was promptly returned with a note from the chairman of the committee, saying that the committee did not care to accept it under the circumstances. It was again forwarded with a second note, and again returned. Saturday morning, Messrs. Evans and Hoey were out with a card, in which they stated that the reason for their action was that they would come so late on the bill that it would be impossible to get the scenery back to the Park for the evening's performance. The fact was that there would have been between four and five hours in which to remove the scenery; that the distance between the theatres was less than two minutes' walk, and that four experienced men had been engaged to do this work at the committee's expense. It was an unfortunate affair, and one which has created a good deal of feeling. Benefit performances are given Sunday evening at the Boston and Globe for the families of the firemen who lost their lives at the late fire.—Miss Daisy Pitt, the daughter of Manager Henry M. Pitt, of the Museum, made her début in amateur theatricals at Union Hall last week. The piece was The Romance of a Poor Young Man.—Blitebeard, Jr., comes to the Tremont 16, and will run three weeks.—The veteran actor, James Murdock, who was for so many years a resident of Philadelphia, has at last settled down in this city for permanent residence.—Old Jed Prouty comes to the Globe 30.—The latest development of the Ibsen movement here is a series of readings from the plays of that dramatist, including The Pillars of Society, Ghosts, and The Lady of the Sea.—Gilbert and Sullivan's new opera comes to the Hollis Street Theatre next month.

BALTIMORE.

The return engagement of Captain Swift, with Rose Eytinge and Arthur Forrest in the cast, at Ford's Opera House week closing 7, was as much of a success as when it was played here earlier in the season. The houses were good-sized and quite fashionable, theatre-parties being the order of the day. The cast is the same as appeared in it before, though it seems the play does not go as smoothly. Rose Eytinge repeated her finished, powerful portrayal of the mother and the supporting co. generally was stronger than the star. E. H. Sothern begins a week's engagement 9 with Lord Chumley. The Highest Bidder will also be given during the week. Jefferson and Florence in The Rivals 16.

The magnificent revival of Richard III. given at the Academy of Music by Richard Mansfield and his co. week ending 7 was a success both artistically and financially. In this day of gorgeous scenic productions and revivals it holds its own and ranks among the best of them. The scenery was accurate and handsome, the costuming historically correct and there was an attention to even the minutest detail that was very enjoyable. Of the star and his performance of the title role there may be, and is a difference of opinion but as to the production there is but one. The co. render support that calls for nothing but praise. Mme. Ponisi, Ada Dyas, Beatrice Cameron, D. H. Harkins and Atkins Lawrence, all did excellent work. Monroe and Rice will appear in My Aunt Bridget week of 9. Lizzie Evans 16.

J. K. Emmet closed a successful engagement at Holliday Street Theatre, having given Fritz in a Madhouse during the week to good houses. Fritz sings his song with his old-time charm, and his scene with the little child never fails to win the audience. Salvini will appear at four performances this week in Samson, Othello, and the Gladiator. On the off night Alexander Salvini will be seen in Foregone Conclusion and Child of Naples. Aronson Comic Opera co. in The Brigands next.

At Forepaugh's Temple Theatre, Gowango Mohawk played her second engagement in this city this season in The Indian Mail Carrier, and drew big attendance during the week ending Dec. 7. The play is highly sensational but very good of its kind, and the star possessed of decided talent; she is worthy of something better. J. Clinton Hall in Ranch 10 week of 9.

Lilly Clay's Gaiety co. packed the Monumental Theatre all last week and gave a good burlesque bill. Irwin Brothers' Big Specialty Show is the attraction week of 9.

Harry Weber enjoyed the usual good week's business at Front Street Theatre week closing 7, and gave his detective drama, Nip-and-Tuck, with the cordial endorsement of the large audiences. George O. Morris in A Legal Wrong week of 9. Leonzo Brothers next.

ITEM: Mme. Rosa Rand-Hayne left this city on Saturday, Dec. 7, for Chicago, where she will join the Captain Swift co., taking the place of Rose Eytinge. Last week, Arthur Forrest notified her that her engagement with the co. would terminate at the close of the week in Toronto, for which point the co. left here on Saturday night, Dec. 7. The severance of Miss Eytinge's connection with the co. was a surprise to her, and she considers herself badly treated, as she was under contract for the season. A suit will probably result. Miss Rand is well known in theatrical circles and has been a teacher of elocution and dramatic culture in this city for several years past.

CHICAGO.

The McCaull Opera co. in Clover opened at the Opera House to a packed house and the audiences have continued large. The music of Von Suppe's opera is admired and the co. make all that is possible out of the libretto. The same bill will be kept on indefinitely.

Mankind, the new English melodrama met with favor at the Grand Opera House. It is a disjointed affair at best and not up to other pieces of its class. The co. is strong. Donelly and Girard in Natural Gas, week of 9.

The Howard Athenæum co. filled Hooley's, every night, and the various specialty acts were received with applause. They remain week of 9.

Shenandoah continues to crowd McVicker's, and it has made a hit beyond the most sanguine expectations.

Fanny Davenport in La Tosca has renewed former successes at the Columbia, and the audiences have been large at every performance. Tillottson's co. in Zig-Zag, 8.

Held by the Enemy filled the Haymarket. This week Harry Lacy in Still Alarm.

Joe Hopkins and Sadie Hasson in Nobody's Child had a prosperous week at Jacobs' Academy. Harbor Lights 9.

Corinne Comedy co. found favor at People's Chair Street Theatre. Hoyt's Rag Baby week of 9.

Joseph Haworth in Paul Kauvar pleased large audiences at the Windsor Theatre. Hattie Harvey in Little Tramp 9.

McCarthy's Mishaps at Havlin's week of 9.

Rag Baby had a great week at the People's. Keep it Dark week of 8.

Eagle's Nest caught the patrons of the Criterion. Howard Burlesque co. this week.

ST. LOUIS.

The Pearl of Pekin drew big audiences at the Olympic Theatre week of 1. Mr. Barnes of New York week of 7.

The City Directory drew well at the Grand Opera House week of 1. It was a good entertainment, full of clever dancing, pretty music, amusing specialties, and given by some of the best people in the business. The audiences enjoyed the performances hugely. Edward Harrigan week of 9.

P. P. Baker and a good co. at Pope's Theatre in The Emigrant and Chris and Lena did a fine business. Mr. Baker was very pleasing in his character sketches and impersonations. The plays were well staged and the costumes new and handsome. Mankind week of 7.

Ferguson and Mack's co. in McCarthy's Mishaps pleased the large number of People's Theatre patrons week of 1. The Stowaway week of 7.

ITEMS: The Choral Society gave The Damnation of Faust at Exposition Hall to a big audience 3.—Manager Hagan has returned from his Chicago trip.—Mrs. John Robb, wife of one of the lessees of Pope's Theatre, and whose stage name is Miss Loane, will resume the stage again, opening at Pope's Theatre at the end of the season in a play called Mora, and playing a series of engagements later in Chicago, Milwaukee, Washington and the East. Mrs. Robb stands high in the profession, and will, no doubt, make a big success in her prospective venture. The co. will be a carefully selected one, and the play will be handsomely staged and costumed. Mr. Robb will also take a co. on the road next season, managing a musical farce-comedy called A Bunch of Cigarettes.—Miss Hattie Starr, who made a hit in her small part in Pearl of Pekin, leaves the co. in two weeks and returns to New York.—Miss A. Langdon also a member of the same co., has severed her connection with the co. and has left for New York.—Manager E. E. Rice spent several days in St. Louis during The Pearl of Pekin engagement, and returned to New York.

CINCINNATI.

A Midnight Bell scored a pronounced success during its week's presentation at Heuck's, the house being crowded nightly. There is so much both in the play and its manner of portrayal to commend, that it is unfair to particularize, but both George Richards (Deacon Tidd) and Eugene Canfield, the young man with that peculiarly exasperating voice, are entitled to more than passing notice. The School-house scene in the second act, with the snow-covered valley beyond, captured the house nightly. The cast was an excellent one throughout. Herrmann week of 9. James Reilly Comedy co. 16; Siberia, 23.

A more agreeable evening's entertainment than one afforded last week at the Grand in witnessing Sweet Lavender would be difficult to imagine, and while the attendance during the week was scarcely commensurate with the excellence of the performance, business was fairly satisfactory. Ethelyn Friend in the titular role, and A. P. Burbank as the dissipated but well meaning barrister, carried off the honors of the week, the latter's work being an artistic piece of character acting. Lillian Chantore as Minnie Gilfillan, and Kate Lester as Ruth Holt, were also notably good. The Wife week of 9. Thomas W. Keene week of 16.

Joseph Murphy, at Havlin's during the week closing 7, presented a round of the Irish drama, the week's repertoire embracing The Donagh, Kerry Gow and Shaun Rhue. The several pieces were satisfactorily staged and cast, and the star's songs were mightily encored to the echo. Carroll Johnson in The Fairies' Well 9. Dore Davidson and Ramie Austin 16 in Guilty Without Crime.

Daniel Boone was presented at Harris' week closing 7. The Indian encampment was an excellent piece of stage work. The cast was fair. Beacon Lights week of 9, followed 16 by Lawrence Firley.

Bobby Manchester's Night Owls closed a successful week at the People's 7. O'Brien's Specialties scored the hit of the week. Kernell Brothers' Specialty co. week of 9. Forrester Burlesque co. 15.

Charles H. King and his banjo proved very attractive cards at Kohl and Middleton's Museum last week, as also did Gertie De Haven in her trapeze act. Attendance large.

ITEMS: The Grand was the only one of the local theatres closed Sunday last, and Managers Fennessy, Heuck, Havlin and Baker each contributed the sum of $20 to the Police Court Fund as a sequence 2. The artists participating in the several performances were assessed the costs.—The management of the Sweet Lavender co. distributed some very handsome satin programmes among the lady patrons of the Grand 2 as souvenirs of the opening.—Fully 3,000 people attended Lewis Ballenberg's Sunday "Pop" at Music Hall 1 and enjoyed one of the best concerts of this season.—The Elks held a memorial service 1 at the Odeon.—The stage entertainment at Kohl and Middleton's Museum last week consisted of specialties given by the Riley, Wolfe, Mullen and Dunn Vaudeville co.—The Levy Concert co. appeared 4 at the Odeon for the benefit of the Parnell League.—The Emma Bell Comedy co. under Max Rosenberg, manager, opened the new Opera House at Tusculum, a Cincinnati suburb, 30.—The Corsair co. closed its season here 1 and Amelia Glover of the disbanded co. has joined John Russell's City Directory co.

SAN FRANCISCO.

DEC. 3.

Minnie Maddern finished a satisfactory fortnight's engagement at the Bush Street Theatre in Featherbrain, interspersing In Spite of All for several matinees. Miss Maddern was succeeded last night by the Keogh Comedy co. in Kleptomania. The engagement is for one week only, Frank Mayo following 9 in Nordeck. Then comes The Spider and the Fly for the holidays which, for the first time I remember, will constitute the only holiday spectacle of San Francisco.

The Henrietta is now in its third and last week at the Baldwin, where the house has been completely filled every night and matinee. The Duff Opera co. will inaugurate a season of light opera at the Baldwin 9, beginning with that lovely Trip to Africa, which was the most enjoyable of all their work during their last engagement here.

At the Alcazar, Ranch 10 is the attraction this week, the next being Our Boarding House. E. J. Buckley, Ethel Brandon and L. R. Stockwell are the principals at the Alcazar in all their various attractive bills, and they are splendidly supported by the regular stock company, therefore, no matter what they do at this popular place, it is so well done that it is thoroughly enjoyable.

Kiralfy's Antiope has gone, and Milton Nobles fills the vacant Antiope week at the California, having presented Love and Law there last night to a moderately good house. Charles Arnold brings Hans, the Boatman, 9, after which engagement the Howard Athenæum Specialty comb. comes.

Last night noted the sixth week of the present management of the Grand Opera House and a gala night it was, too. Hands Across the Sea was the selection and it was a positive triumph. Nearly 2,000 people were there to join Jay Rial in his success as manager, and to greet George Osbourne as associate manager. Otto Hegner comes in January. Susette, the Bostonian success, was written here by Oscar Weill. Patti and Tamagno come to the Grand Feb. 3, but The Great Metropolis comes first.

Maggie Bursell dances herself into the hearts of the Tivoli patrons.

Another new specialty co. is on at the Orpheum.

The Poo Bah of Harry Peakes at the Tivoli is so bad it is funny, likewise the Count, of Percy Marsh, at the Grand.

ITEMS. The *Daily Report* says: "A long—let us hope everlasting—farewell to Antiope."—So sorry poor funny dear Bob Slavin is so ill, and I am pleased that Charles Reed continues in The City Directory.—Just twenty years ago this November Milton Nobles was of the co. at the old Metropolitan. The co. included also: Sallie Hinckley, Maggie Moore (Mrs. J. C. Williamson), Mrs. F. M. Bates, James Vinson, C. L. Graves, Pierrepont Thayer, George W. Thompson and "Billy" Barry. Barry, Vinson and Thayer are dead. Veronee Jarbeau comes to the Bush after The Spider and Fly.—Manager Frank Clark is here from Australia. So is John Ellich, Jr., from Denver.—The Carmencita Opera co. is organized and the city is filled for their appearance at the Bijou Theatre 9. The chief people besides Carmencita are Annie Gleason, Roberto Stantini, Madame Billoni, Pantzan and Heir Bart Formes. Sonnambulist, Barber of Seville, Figaro and Traviata are to come in order at popular prices.—Joe Maltwell, Antonio Martinez, Rose Ridgway and Madame Carmencita were a distinguished coterie at the Elks Masquerade, Madame Carmencita taking the first prize, a dressing suit valued at $300.—Manager Al. Haymans is at home, wherefore the Baldwin lobby is a sight to behold, so many professional people, capitalists and business men being there to welcome him back.—Yesterday was the birthday of another manager, whose name is Jay Rial, a gentleman by instinct and skilful as a manager. If anything goes wrong down at the Grand this week, it is because Jay Rial is so busy receiving congratulations and tokens that no time is left for business.

PHILADELPHIA.

Several strong attractions were presented last week and good business was the rule. The most important event was the appearance of the Jefferson-Florence Comedy co. at the Arch Street Theatre in The Rivals. No event of the season has awakened so great an interest or drawn audiences as large and refined. Each of the principals of the company was nightly tendered an ovation, but the warmest reception was accorded to Mrs. John Drew, who brought to her own house the laurels she had won, and was greeted by her host of friends with mingled feelings of pride and of affectionate regard. Of the performance it is unnecessary to say much. The Bob Acres of Mr. Jefferson and the Mrs. Malaprop of Mrs. Drew are worthy to rank side by side among the most perfect creations of the stage. To say further would be simply to attempt to add to my own fame rather than to theirs. The Sir Lucius O'Trigger of Mr. Florence was somewhat less satisfactory. In giving refined serenity and public polish to the role, Mr. Florence has failed to give to it sufficiently strong color, and to imbue it with that unction which he of all others could and should bestow upon it. If he suffers it is by comparison with himself and his repression is most probably due to a praiseworthy desire to preserve the unity and harmony of the performance. His fault, if such a word is permissible, is in the most pardonable direction. With his fashion of speech fault must be found. During much of the time the ear could have borne testimony that Cap'n Cuttle was speaking, and during the balance Mr. Florence employed a dialect that would puzzle an Irishman either to recognize or localize. Of the supporting co. Mr. Frederick Paulding was worthy of special mention when all were deserving of praise. Hallen and Hart's Later On week of 9.

At the Broad Street Theatre the Salvini, *père et fils*, appeared on alternate nights to very large and fashionable audiences, the elder in Samson, Othello and The Gladiator, and the younger in Partners. The elder Salvini has now become so thoroughly known to us, and so much of praise has been justly bestowed upon him, that little remains to be said. He is the most heroic figure of the modern stage, and is gifted with certain natural endowments beyond all rivals. Among these are his splendid physique and his magnificent voice. His voice is truly remarkable. It is deep and rotund, but of rich musical quality, and so thoroughly flexible and melodious through the entire range and so obedient to his will, that he can alike express by its tones the fiercest passions and the most tender sentiments. Add to this his subtle discernment, his commanding presence, his mobile features and his perfect gesticulation, and we discover why praise must ever wait upon his performance. Yet does he always seem to define the limits of his powers, and while his Othello is without a peer, he would be unable to cope with the finer creation of Iago. Nor is this a reproach, for even genius is not all comprehensive nor is it bestowed with prodigality, and while Salvini's art is high its province is not unbounded. The younger Salvini, who was seen here in Partners last season and who won at that time much deserved praise, almost divided the honors last week with his father who, by the way, he in many respects greatly resembles. He will grow in merit and in our regard, and will surely, when the fitting opportunity offers, take a place within the highest ranks of his profession. It would be unjust in this connection to omit the bestowal of praise upon May Brookyn for the general excellence of her work and upon Mrs. D. P. Bowers for her Emilia, which, already well known to us, proved to have lost none of its merit. Julia Marlowe week of 9.

The Suspect, Louis Nathal's latest adaptation from the French, was seen at the Grand Opera House where it played however, to light houses. This result was almost inevitable, for although the play has considerable of merit, it is old fashioned and has been put upon the stage at the present day in defiance of popular taste and desire. It may be all very well to say that the popular taste is vitiated, and that the modern emotional society drama is an evanescent nightmare. So be it, yet it exists by universal suffrance, and gives pleasure and is popular. It is better to await the wakening than try to change the temper of the dream. Moreover, The Suspect is too sad in tone, and yet does not even awaken thorough sympathy, for the political struggles of France, however fervent the patriotism of her sons have not always been conducted with that wisdom and moderation that can alone command respect or win sympathy. The play was fairly well acted. Henry Lee, however, seemed somewhat careless in his work and spoke very many of his lines at so rapid a rate that he was entirely unintelligible. To Minnie Seligman much praise was due for his forcible portrayal of the unhappy Gilberte, but her performance was pitched upon rather too high a key, and if her grief had been less heroic and more womanly, she would have enlisted more of sympathy and added, probably, to the financial as well as the artistic success of the play. Gilmore's Twelve Temptations week of 9.

At the Walnut Street Theatre Kate Castleton appeared in A Paper Doll and played to the capacity of the house. She had about her a clever co., whose labors added to her own, produced much merriment. As the play afforded this opportunity it is not worth while to speak further of its merits. Rose Coghlan in Jocelyn week of 9.

E. H. Sothern in Lord Chumley upon his second and last week at the Chestnut Street Opera House, played to excellent business. William Terriss and Miss Millward in Roger La Honte week of 9.

The New York Casino co. in The Brigands had a very successful third week at the Chestnut Street Theatre. It remains another week.

At the Park Theatre the second week of Said Pasha proved as profitable as the first. Margaret Mather in repertoire week of 9.

Madame Janauschek's second week at the Academy of Music showed a succession of large houses, in fact upon several nights standing room only was to be had. Her brief season closed 7.

A Tin Soldier played to good business at the National Theatre. James O'Neill in Monte Cristo week of 9.

At the Standard Theatre '49 played to moderate business. Evan Lewis' Specialty and Athletic comb. week of 9.

Harry Williams Specialty co. gave at the Central Theatre a performance of unusual merit and played to excellent business. Rich and Harris' Two English Macs comb. week of 9.

The Boy Detective, with Ada Gilman as the prominent member of the co. was the attraction at Forepaugh's Theatre. It played to full houses. Muggs' Landing week of 9.

Kellar completed a successful engagement at the Continental Theatre. Beginning this week this house will be conducted as a vaudeville theatre and a family resort.

A Bunch of Keys played to moderate business at the Lyceum Theatre last week. Winnett's Passion's Slave week of 9.

Cushman and Thomas' Minstrels played to good business at the Kensington Theatre. Under the Lash week of 9.

At Carncross' Opera House good music and plenty of innocent fun proved sufficiently attractive to nightly crowd the house.

LOUISVILLE.

Thomas W. Keene, the tragedian, and Belasco and De Mille's Wife were the week's attraction at Macaulay's, each doing a good three-nights' business. Mr. Keene presented Louis XI. for the first time here, and added decidedly to his reputation by its rendering. In make-up, gesture, voice, he was the crafty old King. Co. good in support and the special scenery a feature. Richelieu and Richard were the other plays presented.

The Wife repeated the success of its former visit. The changes in the co. have not weakened it, and a delightfully smooth, artistic performance was given. Boston Ideals follow for a week.

The Masonic was closed the opening nights of the week. Murray and Murphy in Our Irish Visitors drew large houses the last three. John H. Snyder, a Louisville boy, joins the co. here, playing the German comedy part.

The Wilbur Opera co.'s second week at Rauch's was a duplicate of the first in point of attendance. The bill was changed each night, and all of the principals acquitted themselves with credit. Dan'l Sully in Conroy the Tailor next, to be followed by Cazimo.

Lieut. W. Allen's Specialty co. had a fairly good week at The Buck. Forrester's Oriental Burlesque co. week of 9 with an olio and a burlesque, The Moor's Bride for an after piece.

ITEMS: Wilbur Adkins, last season's business manager at Macauley's leaves this week for St. Paul where he will return to his first love, newspaper work. May his success be as great as that of J. H. Friedlander, from manager of The Masonic and Harris', of whom such good reports come.—The co. John Snyder took on tour to the small towns of Illinois and Indiana was fairly successful. Al. Beard, a well-known local newspaper man, made quite a hit in advance of the co.—W. S. Mathews, Sr., father of the promising young tragedian died 3. He was a wealthy tobacco dealer and had unbounded confidence in his son's histronic future. The young actor will come into a handsome fortune.

KANSAS CITY.

Little Lord Fauntleroy had a good run at the Coates' week of 2. Tommy Russell and Ray Maskell alternated in the title role, and the acting of these little ones was was truly a revelation. The simplicity and child-like faithfulness with which they portrayed the titular role approached very near to real life. Conreid Opera co. 16.

The Old Homestead drew excellent houses at the Gillis last week, and pleased greatly. Joshua Whitcomb, as portrayed by Archie Boyd, was capital, and the Henry Hopkins of James F. Dean was such a piece of acting in its truthfulness as we seldom see. The scene of Grace Church in New York and the singing of the choir called forth great applause. The entire co. is good. City Directory 9. Paul Kauvar 16.

Mr. Barnes of New York was at the Warder Grand last week, and proved a very strong attraction, and that, too, after having played one engagement here only about six weeks ago. The co. is the same, and the only feature to remark is the general improvement which has come by experience. Vernona Jarbeau 9; Ferguson and Mack 16.

Ullie Akerstrom danced her way into the favor of the good houses that witnessed her at the Ninth Street, closing 8. Reilly and Woods 9; Two Johns 16.

At the Midland week of 2, Chip o' the Old Block proved a sufficient attraction to make the week's business up to the average. Jennie Calef 9; Draper's Uncle Tom 16.

ITEMS: Judging from the large audience that attended to witness the opening of The Old Homestead, the experiment of opening the Gillis on Sunday nights will prove very profitable.—Mr. Barnes of New York co. was to have played last week on Crawford's Kansas circuit, but owing to Chase Flat canceling its dates at the Warder Grand, Manager Crawford cut out the circuit and played the co. at his house here.

HARLEM.

Bootles' Baby followed in the footsteps of its predecessor, Jed Prouty, and played to large and delighted audiences at the Opera House. Audiences were dismissed nightly brim full of delight, and while Miss Claxton was missed on the opening night, her absence was atoned for by Mr. Stevenson and his evenly balanced and gorgeously appareled co. The late Mr. Tupper remarked that "a child in the house" was rather an excellent institution, and Miss Claxton evidently believes the same of "a child in the play," as witness Sea of Ice, The World Against Her, and Bootles' Baby. The Exiles 9.

Duncan Harrison in The Paymaster filled the auditorium of the Theatre Comique with enthusiastic audiences and the stage of the same theatre with real water all this week. Happily the star escaped without injury, and instead of bruises carries with him the approbation of all Harlem theatregoers. Maude Granger 9.

At the Olympic, Hyde's Specialty co. played to the regulation business, which means the capacity of the house.

BROOKLYN.

The Great Metropolis attracted large audiences to the Grand Opera House week closing 7. It was mounted in unusually elaborate style. Roland Reed in the Woman Hater opened to excellent business 9. Next week the Mestayer-Vaughn co. in The Tourists in a Pullman Car.

Mr. and Mrs. Kendal played one of the most successful engagements of the season, thus far, week closing 7 at the Park Theatre, appearing in A Scrap of Paper and The Ironmaster. The house was crowded at each performance. William H. Crane in The Senator bids fair to do quite as well, for his audience 9 was very large. Next week, Charles Wyndham.

At the Brooklyn Theatre Alone in London did well. It was not one of the largest engagements of the season, but was quite successful withal. Hands Across the Sea came 9 to good business.

Clara Morris in her repertoire did fairly well at the Criterion last week. On Sunday evening (6) a concert drew rather light business. J. B. Polk had a successful opening 9 in The Silent Partner. Next week the house is rented to amateurs.

Hyde and Behman's patrons were out in full force week closing 7, the Howard Athenæum co. being the attraction. Cushman and Thomas' Ideal Minstrels 9 to large business.

At the Gaiety Under the Gaslight and an excellent olio filled the house at each performance. Watson and Hutchings' Allied Attractions did a good business 9. Austin's Australian co. 16.

JERSEY CITY.

Monroe and Rice in My Aunt Bridget occupied the Academy of Music week of 2. The performance is one of the best of its class, and has an unusual number of bright sayings, catchy songs and clever dances. The Bridget McVeigh of Monroe was exceedingly humorous, and Rice as P. Alton McVeigh was very clever. The cast generally was excellent, and with pretty faces, graceful forms, tasteful costumes and a vim and rapidity of action that added much to the effectiveness of the representation. The play was well received by audiences fair in numbers. W. J. Scanlan in Myles Aroon week of 9.

WASHINGTON, D. C.

Lawrence Barrett's second week at Albaugh's was artistically and financially satisfactory, opening in Richelieu and closing with Julius Cæsar. Maggie Mitchell opens in Ray 9; Salvini 16.

Julia Marlowe, at the National, played to satisfactory business. Jefferson-Florence next week. Our Flat 16.

The usual good houses to see Turned Up at Harris' Bijou. A Legal Wreck 9. Struck Gas 16.

Harry Williams' Specialty co. at Kernan's 9. Kernan's own co. 16, two weeks.

ITEMS: At least it looks as though we were really going to have a suitable place for concerts. The Lincoln Music Hall is rapidly approaching completion. The building, which is quite sightly, has a frontage of 100 feet on D Street, and 126 on Ninth. The entrance on D is but five steps up to a good sized lobby. The auditorium is 75x75 feet; the stage 75 feet wide and 35 in depth. There are ten private boxes, orchestra, orchestra circle and two galleries, folding chairs in all. The seating capacity, 1,800 or a little over. The stage is arranged for theatrical performances, and will be well equipped with scenery and all things needful. A palace set will box in the stage for concerts. There are twenty dressing-rooms, well lighted and ventilated. There is also a large "green-room." A. P. Clark, Jr., is the architect, and it is built by a co. known as the Lincoln Hall Association. John A. Prescott is the president; Fred W. Pratt, treasurer; P. M. Hough, secretary. A. S. Pratt and Sons, Sun Building, are the agents. Mrs. Jeannette M. Thurber, who is visiting in the city, has been invited to take charge of the dedica-

ion. Having accepted, she goes into it heart and soul, as usual. She has decided upon 20 for the opening performance. It was suggested to her that considering it as a sort of national affair, the soloists should be selected from the National Conservatory of Music, which she founded, and of which she is president. The Boston Symphony Orchestra will be led by Herr Nikisch (his first appearance in Washington). The soloists will be M. Manoury, director of the singing classes of the Conservatory; Adele Margulies, pianist, (with whom our Mamie Morrice is making rapid progress); Leopold Lichtenberg, the well known violinist, who is a great favorite here; Victor Herbert, said to be the best 'cello artist in the country, and, probably Rafael Joseffy. Mrs. Thurber, with her usual good taste, thinks it well to add a Washingtonian to this array of talent, and has asked Marie Decca to sing, thinking that she may have a more favorable opportunity than at her unfortunate debut. The concert ought to be a great success, and I hope it will be. The Symphony Orchestra, founded and sustained by Mr. H. L. Higginson, of Boston, and the artists selected by Mrs. Thurber from the National Conservatory, form a strong combination.

ALABAMA.

TALLADEGA.—CHAMBERS' OPERA HOUSE (Geo. W. Chambers, manager): Prof. Morris' ponies and dogs gave a splendid performance Nov. 29, 30 to large and delighted audiences.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): May Blossom to fair business Nov. 30. Field's Minstrels 9.

MONTGOMERY.—THEATRE (George F. McDonald, manager): A Possible Case Nov. 28 was splendidly presented to one of the most select and largest audiences of the season.

HUNTSVILLE.—CITY OPERA HOUSE (Murray and Smith, managers): Al G. Fields' Minstrels Nov. 28. Poor performance to the best house of the season.

BIRMINGHAM.—O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager), The MacCollin Opera co. was greeted with a splendid audience 2, presenting The Rogue Student.——PALACE THEATRE (T. F. Day, manager): Kieting and Manning's Specialty co. presented an excellent bill to good business last week.

ANNISTON.—NOBLE STREET THEATRE (J. H Noble, manager): Maccollin Opera co. Nov. 29, 30 with Saturday matinee to fair houses. Lillian Lewis presented As in a Looking Glass 2 to a very large and enthusiastic audience. Star and support excellent. The performance was a benefit for the Anniston Rifles and the audience was very large. Al. G. Field's Minstrels 5 to one of the largest houses of the season.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Lillian Lewis 3 to fair business. Al. G. Field's Minstrels 11. Said Pasha 16.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Lillian Lewis in As in a Looking Glass and Article 47, 4, 5. Business light. Frederick Warde in The Mountebank, Gaston Cadol, Damon and Pythias, 6, 7, to paying business.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (George Tilles, manager): Frank Jones, in the rather rough play of Si Perkins, played to a small house Nov. 26. Town Lots drew fair house 2; better than the play or co. deserved. Robert Downing, supported by Eugenie Blair and a capable co., gave a strong performance of The Gladiator to a crowded house.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Robert Downing in The Gladiator 4; good business. Held by the Enemy 6; large audience.

CALIFORNIA.

POMONA.—OPERA HOUSE (Wyatt and Lesher, manager): Frank Mayo co. Nov. 21 to a small house.

OAKLAND.—OAKLAND THEATRE (A. W. Stilwell, manager): Mr. Barnes of New York proved a paying attraction for Thanksgiving. Kiralfy's Anthony week of 9.——ITEM: The Oakland Theatre is to have a rival; Dietz's Opera House will play melodrama at cheap prices. The theatre will be opened 2 with the Confederate Spy.

SACRAMENTO.—METROPOLITAN OPERA HOUSE (C. P. Hall, lessee): Rosina Vokes and her excellent co. gave a triple bill Nov. 25, 26 to fair business. Sophie Eyre in Claire and the Forgemaster Thanksgiving to a large house. Duff Opera co. 2-3.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager; R. S. Douglass, associate manager): J. C. Duff's Opera co. played to fair houses week of Nov. 25, giving A Trip to Africa 25-27, including Thanksgiving matinee 28 and Paola 29-30.——LOS ANGELES THEATRE (McLain and Lehman, managers): Frank Mayo did a good business in Nordeck and Davy Crocket Nov. 27-2.——ITEM: Thomas G. Moses, the scenic artist, passed through the city to-day en route to Riverside, where he will paint the scenery for the new house.

FRESNO.—RICO'S THEATRE (Charles Rigga, manager): Sophie Eyre in Claire pleased a small audience Nov. 30. Duff's Opera co. produced Paola 2 to a large audience at advanced prices. Receipts about $800.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): Ellerford and Brophy's co. appeared to good houses week of Nov. 25. Repertoire: The Planter's Wife, Fun in a Boarding School, East Lynne and Lady Audley's Secret.

COLORADO.

DENVER.—TABOR GRAND OPERA HOUSE (Peter McCourt, manager): Little Lord Fauntleroy's business Thanksgiving week wasn't as large as on the previous visit, although it was a paying engagement. Rosina Vokes opened 2 to a crowded house. Felix Morris, as the Chevalier, in A Game of Cards, scored a hit. Paul Kauvar next.——METROPOLITAN THEATRE (C. M. P. Bush, manager): Charles Arnold did a very fair business Thanksgiving week in Hans the Boatman; his co. is well balanced and gives a very attractive performance. The house is closed this week to undergo repairs, it is said. It needs some improvements badly. Will o' the Wisp week of 9.——ITEMS: Fitz Morris, the energetic manager for Little Lord Fauntleroy, has a brother, Martin Morris, residing in Denver.—Thanksgiving matinee, the newsboys, who were provided with seats by the *News*, presented Lord Fauntleroy (Flossy Ethel) with a cracker barrel, out of which peeped many a pretty flower. The presentation speech was made by Hugh Mohan.—Al Hayman tarried here a few days on his way home from the East.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Patti Rosa to S. R. O. Nov. 30. She has very good support and her singing and dancing brought down the house.

ASPEN.—WHEELER OPERA HOUSE (Robert J. Cutler, manager): The Wheeler patrons welcomed Patti Rosa with a $713 house Nov. 28. The play was Margery Daw, and this was said to be its second presentation in America. All of the co. are good. George C. Boniface, Jr., and Gus Bruno are especially fine comedians. Little Lord Fauntleroy nearly filled the theatre on 2, having a $705 house.——PERSONAL: Your correspondent is associate editor of the *Daily Chronicle*.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Otto Hegner drew a fair audience of the lovers of musical phenomena 2, and the boy's playing was certainly very remarkable. National Dances by local talent filled the house 3, 4. Stoddard lectured on "Napoleon" to a large and enthusiastic audience 5. Rose Coghlan presented Jocelyn 6 and Peg Woffington 7 to large business.——PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Primrose and West's Minstrels 4 proved as usual a drawing card. The World Against Her 5-7 did fair business. Agnes Wallace Villa in the leading role was effective and her support was good.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Rose Hill's English Folly co. did a big business 2-4. Howorth's Hibernica, a poor co., did deservedly light business 7-9.——ITEM: Manager Morton of the Grand has been confined to the house the past week by a severe illness.

WATERBURY.—JACQUES OPERA HOUSE: One of the very best minstrel entertainments ever given here was that given by Primrose and West's 2. The house was packed with a delighted audience. Roland Reed in The Woman Hater delighted a good-sized audience 4. Mr. Reed always plays to big business whenever he visits us, and he deserves it. Shadows of a Great City 5. This co. retains all its old favorites, and seems to increase in popularity each year. Annie Ward Tiffany as Biddy captured the entire audience.——ITEM: Manager Jacques gave his stage employes a night off 6 by sending them to his Birmingham Theatre to witness Shadows of a Great City from the front of the curtain.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (J. Belknap, manager): Shadows of a Great City 2-4; large audiences. Primrose and West's Minstrels 5 were greeted by a full house.——HAWES' OPERA HOUSE (R. Tomlinson, manager): Richard Golden and an excellent co. in Jed Prouty 3-4; small, but thoroughly-pleased audiences. Our Flat 5. A very amusing comedy in the hands of competent people; attendance only fair.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Justin Adams co. had only medium business week of 25. Mr. Adams has a well balanced co. to support him.

NEW BRITAIN.—OPERA HOUSE (L. H. Pike, manager): Muggs' Landing by a first-class co. Nov. 23 to a good house. Go-Wan-Go Mohawk 25; light business. Two Sisters 27; an interesting play and a good co. Thanksgiving day and evening Ingomar was presented by Alberta Gallatin and a good supporting co. Big business.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Professor Bartholomew's Equine Paradox amused large audiences week of 2. The Fugitive 9-11; A Parlor Match 12-14.——ITEMS: A. W. Stevens, a well known society man of this city and a prominent member of the City Guard, is at present studying the histrionic art at the New York Dramatic School.—The numerous friends here of Lew Dockstader (this city being his home before entering the profession) are pained to learn of his failure and flight, as reported by the Associated Press.—Mr. William Sill, of St. Joseph, Mo., who recently gave a dinner to Mr. and Mrs. Downing, as recorded in last week's MIRROR, is well known in this city, where his parents reside. Mr. Sill before going West last Fall was on the editorial staff of the *Daily Telegram-Record* of this city.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): Primrose and West's Minstrels to a crowded house 3.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Guilty Without Crime co. Nov. 29 to a good house; co. light weight. Thompson Opera co. in Said Pasha 2, 3, to large houses; co. fair, but owing to illness performance rather indifferent. We, Us & Co. 10.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (T. P. Johnson, manager): Cal Wagner's Minstrels to poor business Nov. 27, 28.——ITEMS: Charles M. Truman, treasurer, skipped with the receipts of the night, $166.25, and leaving back salaries unpaid.—Manager Jounson gave a benefit, and a collection was made in behalf of the stranded minstrels.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Elliott's Jolly Voyagers 29 moderate business and moderately well pleased audience 2. J. Z. Little's World co. (Western) 4; good business and delighted audience.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Guilty Without Crime co. to very light business 4. Co. poor. C. A. Gardner in Patherland 5.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Charles A. Gardner co. drew fair houses Nov. 29, 30 and matinee. Frederick Warde played to crowded houses 2, 3 and matinee, and each performance gave complete satisfaction.

ILLINOIS.

DANVILLE.—GRAND OPERA HOUSE (Wm. Stewart, manager): W. H. Powers' Ivy Leaf 3 to excellent business. Hilarity 5 to a packed house.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): Norcross' Comic Opera co. 4, 5.

DIXON.—OPERA HOUSE (A. E. Truman, manager): A Night in Jersey co. played a return engagement Nov. 30 to poor business. Performance about on a par with the business.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Ivy Leaf to a poor house 2. The Stowaway drew a top-heavy house 3. Sol Smith Russell in A Poor Relation to the capacity of the house 4. Hilarity 7; Sweet Lavender 8.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Noss Family Nov. 28; fair house. Held by the Enemy co. pleased a good house 30.

LA SALLE.—TURN HALL: Patrick Nelson in A Night in Jersey was booked for 2, but failed to appear.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendenin, manager): McCabe and Young's Minstrels Nov. 30 gave a good performance to a fair house. Eunice Goodrich 2 opened a four nights' engagement with Dad's Boy to S. R. O.——KNOWLES' HALL: Emerson's Boston Stars gave an excellent entertainment 2.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. M. Lanyon, manager): Estelle Clayton in On the Hudson 2; fair house. Swedish Ladies' Concert co. 3; big business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Lewis Morrison in Faust Nov. 30 to a fair-sized and well-pleased audience. The Stowaway 2; top-heavy house.——ITEM: We are getting from four to six attractions a week, which is more than a city of 18,000 will stand, and this accounts for some of the attractions not drawing large houses. Manager Haines states that so many cos. have changed their dates that it has crowded them here.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager: Emerson's Boston Stars concert 3 was largely attended. Keep It Dark 5; Blue and Gray 6, 7.——ITEMS: THE DRAMATIC MIRROR is on sale at the news stand of William Hays.—H. B. Kellar of Columbus, O., is painting new scenery and a drop-curtain for Manager Shultz.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Maxwell, manager): A Soap Bubble Nov. 30 to a rather small but delighted audience. A Cold Day 2 had one of the best houses of the season, but the audience was dismissed after the first act on account of the illness of Miss Carlotta. Mr. Fisher returned the money for all the tickets sold for that evening.——ITEM: Every popular co. visiting this city asks for THE DRAMATIC MIRROR.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Louis James in Virginius had an appreciative audience 3.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, business agent): House dark last week. P. F. Baker 9.

QUINCY.—OPERA HOUSE (John Schoeneman, manager): Sol Smith Russell in A Poor Relation played to a very large house 2. Natural Gas 2. Ivy Leaf 3, 4.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (John H. Freeman, manager): The Stowaway drew a large house 4. H. W. Powers' Ivy Leaf 5; good play, strong cast, fine scenery and a well-pleased audience.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): On the Hudson, with Estelle Clayton in the leading role, Nov. 29. Good business; delighted audience. Swedish Ladies' Concert co. 2; very light business, but a satisfactory entertainment. Kennedy, Williams and Magee 4 in Time Will Tell; very bad weather but a good house. Audience very enthusiastic.

STREATOR.—PLUMB OPERA HOUSE (I. K. Williams, manager): Louis James and a strong supporting co. in Richard III. to good business 2. George Wilson's Minstrels gave a magnificent entertainment before a large audience 5.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): Sol Smith Russell in A Poor Relation 3 made a hit; large audience. George Wilson's Minstrels 4; large receipts. The Stowaway to good house 5, Keep It Dark co. 7-10.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Tillotson's Zig-Zag, which has been seen here before, demonstrated its drawing powers Nov. 29-31.——ENGLISH OPERA HOUSE (Dickson and Talbott, managers): The audiences assembled on Thanksgiving was probably the largest seen at this house this season. Tin Soldier was the attraction and filled out the week.——PARK THEATRE (Dickson and Talbott, managers): Saved From the Storm and The Old Oaken Bucket, as played by the Gray and Stevens co., proved satisfactory to large houses.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Jane Coombs appeared in Bleak House to a good audience Nov. 22. Florence Hamilton to fair business 27-30. Miss Hamilton is quite a favorite here. Estelle Clayton co. Dec. 4.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Silver Bar Mine and A Brave Woman drew large audiences Nov. 29, 30. Dan'l Sully in Conroy the Tailor 7; Murray and Murphy 9.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Rice's Evangeline 2; fair house. Lewis Morrison in Faust was enthusiastically received by a fair audience 3.——PERSONAL: George Tucker, who went in advance of Gifford's U. T. C. co., has returned to the city, as the co. disbanded.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Charles H. Loder 3; small audience. A Cold Day 4; fair business. Lost in New York 9.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Martin Hayden and a fair co. presented Held in Slavery to good business 2, 3.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): Storm Beaten co. to a small house 4.

MARION.—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Edward Harrigan and his excellent co. delighted a good house 3, presenting Old Lavender.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. V. Farrar, manager): Peck's Bad Boy was presented by the Atkinson Comedy co. 2, 3 to very large houses. The panorama of "Battle of Gettysburg, under the auspices of the G. A. R., had packed houses afternoon and evening 6, 7.——OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Zig-zag 7; Jim the Penman 13.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Dan Sully in Con Couroy played to a delighted audience 2. Lost in New York was greeted by a fair audience 4. St. Felix Sisters 11.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylon, manager): A Cold Day co., Thanksgiving matinee and night to fair business. Edward Harrigan and co. presented Old Lavender 30 to a good house, and gave an excellent performance and the best of satisfaction. Boston Quintette Club 3; light house.

EVANSVILLE.—THE GRAND (M. J. Bray, Jr., manager): George H. Adams and Toma Hanlon in He, She, Him and Her, pleased a large audience 3; support good. Murray and Murphy 11; Pearl of Pekin 13.——GROVES' OPERA HOUSE (T. J. Groves, manager): The A. W. Palmer Dramatic co. in repertoire: A Brave Woman, Hoop of Gold, Escaped from the Law and Black Spider 1-8. Little Lord Fauntleroy 12.——PERSONAL: The Grand is very fortunate in securing Mr. King Cobbs as treasurer Mr. Cobbs is a gentleman in the strictest sense of the term, besides being highly qualified for the important position he assumes as treasurer of the Grand.

MICHIGAN CITY.—OPERA HOUSE (George C. Marsh, manager): Holden's Comedy co. opened a week's engagement 2, giving change of bill nightly.

IOWA.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps, manager): Florence J. Bindley in Dot 2. The co. is very inferior and the play still worse. The only redeeming features were Miss Bindley., Emile Hensel, and John Foster.——WEST SIDE HOUSE (Charles A. Sherman, manager): Fisk Jubilee Singers 5.

CLINTON.—BIJOU OPERA HOUSE (R. R. Baldwin, manager): George Wilson's Minstrels Nov. 30 to fair business.——DAVIS' OPERA HOUSE (Harry Tate, manager): McCabe and Young's Minstrels, under the management of McCoy and McHara 2; light business. Emma Frank's Dot 5.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Florence Bindley in Dot 3; fair business.

WATERLOO.—OPERA HOUSE (C. F. Brown, manager): Emma Frank's Dot co. 4; Casey's Troubles 10.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Irish Hearts of Old 3; McCabe and Young's Operatic Minstrels 7; Peck's Bad Boy 13.——FOSTER'S OPERA HOUSE (William Foster, manager): Victoria Vokes in A Rough Diamond and Hubby pleased a fair audience 2. Paul Kauvar 11.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Andrews' Opera co. in Erminie 26; receipts, $302.50. The Silver King 2.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Victoria Vokes and co. Nov. 28; fair business.

FORT MADISON.—FORT MADISON OPERA HOUSE (E. Alton, manager): Casey's Troubles co. 3 to a very large and enthusiastic audience.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Nobody's Child Nov. 28 and matinee; fair business. Dear Irish Boy 29; good house and co. excellent. Florence J. Bindley in Dot 5.

KEOKUK.—KEOKUK OPERA HOUSE (William Weismann, manager): Casey's Troubles, with Lillian Kennedy and Alfred Kelcy in the leading roles 2 to a small audience, and gave a very unsatisfactory performance. The Stowaway 6.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Victoria Vokes did a good business Nov. 29, 30, but deserved better patronage. Co. excellent. Miss Vokes was suffering from a severe cold. A Rough Diamond and Hubby were presented. Merchant's Carnival had a jammed house 3.——ACADEMY OF MUSIC (W. S. Collier, manager): Clair Patee co. closed a successful week's engagement 30. Rusco and Swift's U. T. C. co. 6, 7.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): George Wilson's Minstrels 3; good business. Casey's Troubles were depicted by a co. rather light in calibre 4.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Irish Hearts of Old gave a very poor performance to an equally poor house 4. Peck's Bad Boy 9.

OTTUMWA.—OTTUMWA GRAND OPERA HOUSE (Ed. Goodman, manager): Victoria Vokes opened the new Opera House 4; fair business.

KANSAS.

DODGE CITY.—RINK OPERA HOUSE (T. L. McCarty, manager): Gilmore's Band Nov. 21; large and delighted audience.——KELLEY'S OPERA HOUSE W. H. Pearce, manager): J. S. Murphy, supported by a good co., presented Kerry Gow Thanksgiving night to a fair-sized house, not as large as the co. deserved owing to several entertainments.——PERSONAL: Your correspondent has assumed the management of Kelley's Opera House, and will conduct it in accord with the principles of THE DRAMATIC MIRROR.

NEWTON.—RAGSDALE'S OPERA HOUSE (T. P. Ragsdale, manager): Wilbur-Burleigh comb. 3-7; Bunch of Keys 10.

HORTON.—KEMPER'S OPERA HOUSE (W. H. Kemper, manager): Jennie Calef in An American Princess 2, 3; fair business.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Ullie Akerstrom made her appearance Nov. 30 in Annette, The Dancing Girl. This was her first visit here and by her original ways and graceful dancing she made many friends. The Cawthorn Brothers in Little Nugget drew fair house 3. Outside of H. Cawthorn and the specialties there was nothing worthy of mention. Little Lord Fauntleroy 12; Ada Deaves 14.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Natural Gas drew a large audience 2.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Vernona Jarbeau in Starlight to a very small house Nov. 28.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): The Burleigh comb., under the management of A. R. Wilber, played a three nights' engagement 28-30. Planter's Wife, Called Back, Black Spider and Crystal Slipper were given to fair business.

KENTUCKY.

HAYSVILLE.—WASHINGTON OPERA HOUSE Harry Taylor, manager): May Howard Burlesque co. played to a fair house 3. Performance good. Melville Sisters Dec. 9, week.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Thomas W. Keene in Richelieu and Richard III. Nov. 29, 30 to good houses.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): May Howard's Big Burlesque co. 2 to fair business. Murray and Murphy in Our Irish Visitors 4 to a small audience. Thomas W. Keene in Louis XI. to good business 5. Little Lord Fauntleroy 6 to a large audience. Pearl of Pekin 14.

OWENSBORO.—TEMPLE THEATRE (Morton, Watkins and co., managers): He, She, Him and Her to fair house 2. Goodyear and Dillon's Minstrels to light business 3. Very satisfactory performance.——ITEM: Manager Watkins has made arrangements with Frederick Warde for Christmas week.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): Thomas W. Keene Nov. 26, in Louis XI. to S. R. O. Goodyear, Cook and Dillon's Minstrels 2 to a good house. Storm Beaten 3 to a splendid house. Performance excellent.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Muggs' Landing produced by a nondescript co., and interspersed with songs, dances, and various specialties pleased a large audience 2, and was liberally applauded. Arthur Rehan's co. always comprises clever people who fit most admirably the roles of the popular farce-comedies. His co., this season, is a superior one and Madeline Lucette, Adele Waters and J. H. Ryley made a most effective success of The Surprises of Divorce. The balance of the cast was strong and the audiences present 5, 6 were large and most appreciative.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Rehan's co. in The Lottery of Love did a large business Thanksgiving Day; remainder of the week very light. The Fugitive 2-4 to poor business. A benefit in aid of the sufferers from the fire was given 5. Mayor Newhall presided, and a large number of resident professionals, including Lillian Chandler, violin soloist, and the Lynn Banjo Club volunteered their services. A large audience was present.——MUSIC HALL (J. W. Caverly, manager): Maude Granger in Almost a Life 30 to empty seats. It was the intention of the co. to play 29, 30, but their paper was all burned in the express office. A. H. Gott, the hustling agent, put in some hard work and flooded the city with dodgers, but without avail, as a visit to the ruins was a stronger attraction.——SPARKS: Gilmore's Band sent $100 from Kansas City for the sufferers.—John Stetson's branch office was destroyed.—Adele Waters, of Rehan's co., was obliged to return to New York on account of continued illness.

FALL RIVER.—ACADEMY OF MUSIC (William J Wiley, manager): Rose Coghlan 2 pleased the audience in Peg Woffington, but another play would have been better. The National Irish Concert co. 3 gave satisfaction. E. H. Price's co. in Bells of Haslemere 5 was well received. Co. and scenery good.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Paymaster Nov. 29, 30; fair houses. Rose Coghlan 3; good business. Co. rests Christmas week.——LIBERTY THEATRE (W. E. White, manager): Lottie Montieth 3; poor business.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): Myra Goodwin presented Sis 6 to a fair house.——ITEMS: Charles W. McDonald, of this city, now with Richard Mansfield, received a severe accident while rehearsing with the co. at Philadelphia 3. He was fencing and was struck in the eye. It is feared he will lose his sight.—John Allen, leader of orchestra for Myra Goodwin, fractured his wrist while here. The conductor's seat rests on a platform some six inches from the floor, and one of the legs of the chair was directly on the edge. When Mr. Allen sat down the chair fell, throwing him in such a manner as to cause the accident. He had the injured member immediately set, but it will be some weeks before he can use it.—Myra Goodwin rests Christmas week.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (E. E. Marden, manager): Katherine C. Herne, supported by a first-class co., to medium business Nov. 30. The play was hurried to a close at 9:30, I understand, simply to enable some of the co. to pass Saturday night in Boston. Charles McCarthy in One of the Bravest 3 repeated his success of last year to big business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Rose Coghlan, supported by a good co., presented Peg Woffington to an enthusiastic and well pleased audience 4. Leland T. Powers gave the third entertainment in the star course, giving a descriptive recital of The Rivals in a very satisfactory manner 6.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Agnes Villa in The World Against Her 2-4. The engagement was a success financially and artistically, and the entire co. ingratiated themselves with our theatregoers; Charles McCarthy in One of the Bravest 5, gave satisfaction to a good house. Our Flat attracted a large and well pleased audience 6.——PERSONAL: F. R. Matthews, manager of the Torrington Opera House, payed your correspondent a very pleasant visit 2.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, proprietor and manager): Charles T. Ellis in Casper the Yodler 2, played to a fair sized audience and gave one of the neatest entertainments ever seen here; his singing captured his audience. Connor's Corkonian Colleens presented Two Clay Pipes 4 to a light house. The piece serves to introduce a large number of specialties and proved a first-rate attraction; co. booked for a return date; A Royal Pass 14; The Fakir 21.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Edwin Arden in Barred Out 2 to a fair house; Annie Mitchell co. 11-14.——ITEM: There are letters at the post-office for Myra Goodwin.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Charles T. Ellis 3 in Casper the Yodler gave an excellent performance to a good house. Mason Mitchell 5; Uncle Hiram 6.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Myra Goodwin in Sis 4, 5, gave one of the finest entertainments of the season. One of the Bravest 11.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Charles McCarthy in One of the Bravest to fair business 2. Rose Coghlan presented Masks and Faces to a fair house 5.

ADAMS.—TOWN HALL (E. R. Karner, manager): Dr. McGlynn delivered his lecture "How to Abolish Poverty" to a good sized audience 3.

WESTFIELD.—THE GEM OPERA HOUSE (P. W. Howe, manager): Two Sisters co. A large audience (considering the stormy weather) greeted this fine co. upon this their second appearance 3. All were charmed with the play and players. One of the Bravest 9; A Royal Pass 11.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Edwin Arden in Barred Out 4, made a favorable impression and deserved better patronage. The Apaches 9, week.——MUSIC HALL (A. V. Partridge, proprietor): Floy Crowell had a successful week closing 7. C. Ed. Dudley and little Grace Exler were very capable in their respective roles.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): Reynolds and Emerson's Living Pictures co. to a fair audience 2, for the benefit of the Adelphi Orchestra.

PLYMOUTH.—DAVIS' OPERA HOUSE (Stuart and Robbins, managers): Charles T. Ellis in Casper the Yodler; business fair; co. good.

NORTH ADAMS.—WILSON OPERA HOUSE (F. E. Swift, manager): The Gaiety Burlesque co. failed to put in an appearance 4. Paul and Macy's Comedy co. in C. O. D. 7; Floy Crowell 9-11.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Bells of Haslemere Nov. 29; good business. Edwin Arden in Barred Out, to a small but well pleased audience 3.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Alma Club Minstrels, local, 2, 3, to crowded houses; performances were excellent. Edwin Arden and his excellent co., in his new piece Barred Out, 5-7 to poor business. He deserved better.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): Uncle Hiram co. 2 to a big house. One of the Bravest 7; Sawtelle Comedy co. week of 9.

MICHIGAN.

DETROIT.—OPERA HOUSE (C. J. Whitney, manager): Rhea in her new play, Josephine, Empress of the French, was the attraction the first half of the week and did splendid business. The balance

of the week the house remained closed. Jim the Penman and Fanny Davenport in La Tosca divided week of 9.——MISER'S GRAND THEATRE (C. A. Shaw, manager): Arabian Nights the first half of the week, fair business being done. Effie Ellsler in The Governess and Egypt the balance of the week. Miss Ellsler is an old Detroit favorite and her co. was excellent. Nelson Vaudeville co. give three entertainments the first half of week of 9, followed by Lewis Morrison in Faust the latter half.——WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): The Two Johns drew houses as large as themselves the entire week and gave, as usual, good satisfaction. Chicks week of 9.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Fairies' Well 2 entertained a good house. Lights and Shadows 4; excellent performance.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Lewis Morrison gave a grand production of Faust 6 to a good-sized audience.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): John Thompson in A Huge Joke Nov. 28 to good business. May Davenport's Burlesque co. 3 to a light house. Dan Daly's Upside Down co. to good business 4.

BAY CITY.—GRAND OPERA HOUSE (Llay, Buckley and Powers, managers): Peck's Bad Boy Nov. 28, and Henry Lee 29, 30 in The Suspect. The entertainment was of a high order. Mr. Lee and Minnie Seligman were repeatedly called before the curtain. Fairies'. Well to a large audience 2. Lights and Shadows to small business 5.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): Rhea in Josephine Nov. 30; large house. May Davenport Folly co. 4; small house.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Pearl Melville co. closed Nov. 30. Dan Daly's Upside Down to a fair house 2.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): A Cold Day co. Nov. 29 to fair business. Performance satisfactory.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Lights and Shadows with a carload of scenery to a large house 3. May Davenport's Burlesque co, 7.

GRAND RAPIDS.—POWERS' OPERA HOUSE (F. H. Cobb, manager): Marie Wainwright with good support gave Twelfth Night in a manner never excelled by any Shakespearean presentation in this city 2, 3. Carroll Johnson in The Fairies' Well is very entertaining, but the performances were lightly attended 4, 5.——REDMOND'S (E. R. Salter, manager): The Ruling Passion has had a fair week and repeated the clever entertainment given at this house a year ago. McCarty and McCaull's co. 9, week.—— SMITH'S (W. B. Smith, manager): An especially clever vaudeville co. have been successful in drawing good houses all week.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Frank Daniels in Little Puck played to very large business 2-4.——HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Beauty Bess, Hoop La and My Lord in Livery were presented by Mrs. George Knight and co. to a small house 2. One act plays are not favorites with Minneapolis theatregoers, and Mrs. Knight was seriously handicapped in consequence of this fact. Her impersonations, however, were original and interesting.——BIJOU OPERA HOUSE (Jacob Litt, lessee and manager): The sensational melodrama, Waifs of New York, played to the capacity of the house 2. Katie Emmett made a hit in the stellar role.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): The Burglar was presented by an excellent co. from the Madison Square Theatre 2-4. The audience was very large, the St. Paul Lodge of Elks attending in a body. A. S. Lipman, an old St. Paul favorite, received an ovation. At the close of the first act A. G. Long, on behalf of his brothers, presented Mr. Lipman with an enamel and gold chain of the order. Mr. Lipman, with much feeling, made a brief reply. Sydney Armstrong as the Wife and Gladys Rankin-Drew as Fannie, sustained their roles very acceptably. Sidney Drew is a very clever young comedian, and played the role of Edward Bainbridge with noticeable favor. J. B. Everham was excellent as John Hamilton. Little Aimee Stoddard, the Editha, is a bright, clever and pretty child, well suited to the part. Frank Daniels in Little Puck 5-7.——HARRIS' THEATRE (Walter Dean, manager): Conried's Opera co. presented The King's Pool to large and brilliant audiences week closing 7. Patti Rosa week of 9.——OLYMPIC THEATRE (W. J. Wells, manager): A fine olio was given and the laughable comedy, Girl's Frolic, was produced by the regular co week closing 7.

RED WING.—OPERA HOUSE (George Wilkinson, manager): Ole Olsen co. S. R. O. Nov. 30. Audience delighted.

DULUTH.—TEMPLE OPERA HOUSE (George B Haycock lessee and manager): The Spider and the Fly Nov. 26-28 to fair business.

MISSISSIPPI.

NATCHEZ.—NATCHEZ OPERA HOUSE (T. Wineland, manager): Jennie Holman closes a week's engagement in Lucretia Borgia. Her business has been first class and the performances above the average. Her co. is very popular in this city, and deservedly so. The Davidson-Austen co. gave a very lame performance to a small house.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): Ranch King 5; Streets of New York 11; He, She, Him and Her 17.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Hattie Bernard-Chase in The Little Coquette to good business Nov. 28, 29. Jos D. C. Upton in Ranch King 3. The play itself is poor, the acting very bad, displeasing all present except the galleries. McCollin's Comic Opera co. 6, 7; Robert Downing 12.

MERIDIAN.—OPERA HOUSE (Levy Rattenburg, manager): Mac Collin Opera co. was billed to give Falka 4, but on account of the illness of one of the co. Erminie was given instead, to a large and highly pleased house.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): Sutton's U. T. C. co. gave two indifferent performances Nov. 28, to only fair business. Uncle Tom does not draw in Mexico except among the colored population, who always turn out in full force. A Noble Outcast 7.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): The Postage Stamp co. in A Social Session to light business 2. Natural Gas 3, 4; Vernona Jarbeau 7.——GRAND OPERA HOUSE (A. W. B. Johnston, manager): Mattie Vickers with a good co. presented her repertoire Nov. 28-Dec. 1 to fair business. One of the best attractions yet seen at the Grand; Coup's Horses 2, 3.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): The Wells and Jeffries co. in The Noble Outcast opened 3 to a poor house, giving a nice performance of an interesting play; attendance increased the second night. Payton's Comedy co. is due but not yet announced for week of 9.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Master Frankie Jones, at popular prices, played to small houses Nov. 28-30. The Stowaway 7.

MACON.—JOBSON OPERA HOUSE (Thomas Jobson, manager): Coup's Equescurriculum drew good houses Nov. 27, 28. Thomas Garrick and Helen Collier presented Paris 1793 and second and third acts of Ingomar to fair audience 2, having been insufficiently billed. Beach and Bowers' Minstrels 6, Cathorne's Little Nugget 11. Jennie Calef, booked for 17, has canceled her date.

MONTANA.

HELENA.—WING'S OPERA HOUSE (John Maguire, manager): Charlotte Thompson played to poor business Nov. 25-30 in East Lynne, Jane Eyre, Hearts Astray and Drifting Clouds. Grismer-Davie co, 4-8.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Andrews' Opera co. 4; Chip o' the Old Block 9; Little Nugget 16.

FREMONT.—LOVE OPERA HOUSE (Robert Mc Reynolds, manager): Patti Rosa 5; Chip o' the Old Block 12.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Steven Raynard, manager): Patti Rosa in Margery Daw to large business 3. Postage Stamp co. 11; Mattie Vickers 14.

OMAHA.—BOYD'S OPERA HOUSE (Boyd and Haines, managers): Frank Daniels' Little Puck amused large audiences 28-30. Vernona Jarbeau in Strictly Confidential and Starlight to fair business 2-4. Rosina Vokes 9-11; Little Lord Fauntleroy 13, 14.——ITEM: At the city election Tuesday the proposition of voting $75,000 bonds for the purchase of the Grand Opera House for market house purposes was defeated. The building will doubtless continue to be used as a theatre.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): The Silver King, with Marlande Clarke in the leading role, 3 to fair business.

HASTINGS.—KERR OPERA HOUSE (F. D. Taggart, manager): Patti Rosa in Margery Daw 4 to a well filled house. Audience well satisfied and very appreciative.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Myra Goodwin in Sis did a fair business Nov. 30.—FRANKLIN THEATRE A. F. Stavers, manager): The Annie Mitchell Comedy co. played to light houses 29, 30.

MANCHESTER.—SMYTH'S OPERA HOUSE (W. P. Pierce, manager): a good vaudeville co. is playing to good houses at popular prices.——MANCHESTER OPERA HOUSE E. W. Harrington, manager): A concert co. 4, the only attraction this week.——ITEM: Henry C. Tryon having completed his work for the Opera House in Lowell is here at the Manchester Opera House painting a drop curtain for Manager Grant of Lawrence, Mass.

NASHUA.—THEATRE (A. H. Davis, manager): E. P. Sullivan, supported by Rose Stahl, in repertoire, to light business week of 2.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Uncle Hiram played to a large house 6. Co. fair.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Alone in London, with Lisle Leigh as Annie Meadows, and Arthur Sprague, William Davidge and many other clever people in the cast, opened to fair house, matinee of 8. The play was finely presented and gave great satisfaction. The Great Metropolis 12 and balance of week.——CRONHE M'S THEATRE: Variety held the boards all last week to good business. This week Esmeralda.——ELKS: Hoboken Lodge held a social session last Sunday evening and a very pleasant entertainment it proved to be. Plenty of professional talent assisted the members in catering to the amusement of the guests.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Immense audiences greeted the Bennett and Moulton Opera co. this week with a change of bill nightly. The Dark Secret 12-14; Fantasma (B.) co. 23-25.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Paul A. Kelley in After Seven Years to a light house 3.

NEW YORK.

ALBANY.—At Proctor's Theatre last week Fantasma played a very profitable engagement, despite the fact that complaints had been made to the Board of Health that the ventilation was very defective and the exits so insufficient as to be a constant menace to life and limb. Fantasma has been rejuvenated to a remarkable degree, and seems as entertaining as ever. This week A Tin Soldier and The Midnight Bell. Primrose and West's Minstrels 16, Arthur Rehan's co. 17-18, Thomas E Shea 19-21. Last week was inaugurated at Jacobs' by the return of The Tourists at an advanced scale of price. The business done during their stay was unusually large, and the people were all found to be clever to a degree. The engagement, which was for the first half of the week, was one of the most satisfactory of the season. Pat Rooney and Katie took possession 5, and made things lively for the remainder of the week, playing to good houses. The White Slave this week, and Wages of Sin and Wife for Wife will divide week of 16.——ITEM: After the presentation of the complaint the Board appointed a special committee to ascertain the facts in the case and to confer with the management in regard to what steps it proposes to take in remedying the features complained of. The committee has made an inspection of the building, but just what the result of the visit will be remains to be seen. Resident Manager Williamson informed the committee that the plans for a new exit had been under way for six weeks or more, but work on them had been delayed by reason of the owner of the building, who desired to have the alterations made under his personal supervision.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Herrmann's Transatlantique Vaudeville co. did a deservedly large business last week. There is not a weak feature in the co. Quite a number are novelties here and were warmly applauded.——THE STAR THEATRE (Meech Brothers, managers): Maggie Mitchell in Ray the first part of last week was well patronized. The Bostonians filled out the week with Don Quixote, The Poacher and Mignon. Larger audiences were present. This house is also closed this week.——CORINNE LYCEUM (Jacobs and Kimball, managers): Redmund and Barry in Herminie to good business week of 2.—COURT STREET THEATRE (H. R. Jacobs, manager): Lester and Williams' Specialty co. week closing 7 to large business.——ITEM: The Gaiety Theatre has been reopened by J. W. Gerlach with Johnny Prindle in Reuben Glue last week. Frank L. Frayne opened 9

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Fine audiences greeted the Bostonians 2-4. Helen Barry attracted generous houses 5-7, appearing in The Cape Mail, A Woman's Stratagem, London Assurance and Victor Durand. Miss Barry's impersonation of the several roles was very artistic and she was forced to respond to several curtain calls. The Boothe-Modjeska co. 13, 14; Duff's opera troupe 16, 17.——ACADEMY (H. R. Jacobs, manager): In the Ranks, with Hamilton Harris leading, was sufficiently strong to fill the house during the past week. Woman Against Woman week of 9.——GRAND OPERA HOUSE (F. J. McCall, manager): An excellent business was done by Frank L. Frayne the past week. The dramas, Diogenes Tramp and Kentucky Bill, were presented. The scenery was fine and the non-speaking artists deserve praise, but the balance of the co. was lamentably weak. The Bennett-Moulton Opera co. 9—week.——ITEM: Amy Busby, the bright little actress with the Helen Barry co., is a resident of this city, and she was warmly received by her many friends during her visit.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Carleton Opera co. in The Brigands 6 to the capacity of the house.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Mestayer-Vaughn co. in The Tourists 5 to fair business. Audience well pleased. Arthur Rehan's Comedy co. 9-10 in The Lottery of Love. Primrose and West's Minstrels 11.——ITEM: Manager Sweet has presented to St. Mary's Church Fair his picture of Tom Moore's Irish Harp to be raffled for.

SYRACUSE.—GRAND OPERA (HOUSE H. R Jacobs, manager): Mme. and Augustin Neuville in The Boy Tramp drew well week closing 7. Pat. Rooney and White Slave week of 9.——SHAKESPEARE HALL (G. H. Wright, manager): Gillett's World of Wheels gave a week's performance of fair quality to fair business, closing 7.

PENN YAN.—CORNWELL'S OPERA HOUSE (George R. Cornwell, manager: J. C. Lewis in Sir Plunkard Nov. 30 gave a fair performance to good business.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Waite's Comedy co 2, week, to fair business. Dan A. Kelly's After Seven Years 13. Brown's University Glee Club 23.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): J. C. Stewart and a good co. presented The Fat Men's Club to poor business 2, 3. The Two Sisters drew well 5-7. The play was nicely performed and gave general satisfaction. Cora Tanner in Fascination and Primrose and West's Minstrels week of 9.——GRISWOLD'S OPERA HOUSE (Jacobs and Proctor, managers): The Vaidis' Sisters Novelty co. gave a very good vaudeville entertainment to crowded houses week ending 7. In the Ranks week of 9.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): The Princess Tai waagivan 3-4. The second lecture of the Y. M. C. A. was delivered 5 by Dr. McGlynn to a very large house.——TOWN HALL (Hill and Connors, managers): House dark.

GLENS FALLS.—GLENS FALLS OPERA HOUSE (F. P. Pruyn, manager): Pat Rooney for the benefit of St. Mary's Band 4 had a big house. Helene Adell in Pink Dominos 6; good house.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): The Brigands was excellently presented by Carleton Opera co. 5 to good business. Stewart's Fat Men's Club 10. Denman Thompson's Two Sisters co. 17.

AUBURN.—BURTIS' OPERA HOUSE (R. J. Matson, manager): R. J. Burdette delighted a large audience 4. J. C. Stewart's Fat Men's Club co. drew a large house, and seemed to give general satisfaction 5. Booth-Modjeska 15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Robert B. Mantell in Monbars had a packed house 5. Duff's Opera co 13. Lights and Shadows Dec 16.

ROME.—NEW OPERA HOUSE (W. H. Prisbie, manager): Carleton Opera co. 6 to a packed house. Irish National Concert co. 7. J. C. Stewart's Fat Men's Club 9.

LOCKPORT.—HODGE OPERA HOUSE (J. R. Heintz, manager): J. C. Stewart in Fat Men's Club to a light house Nov. 28; everybody pleased.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): T. H. Winnett's co. in Passion's Slave had a good house, and gave excellent satisfaction 2. Robert Mantell in Monbars at advanced prices had a large house 3; a rare dramatic treat.

CANASTOTA.—BRUCE OPERA HOUSE (Bell and Sault, managers): Lucier Novelty co. 9 and A Legal Document 18.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Zozo, the Magic Queen, 5. Hattie Anderson and F. H. Doane in A Great Scheme 7, Johnnie Prindle in Reuben Glue 8.

CANANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Little's World drew a good audience Nov. 23. Booties' Baby to good business and splendid satisfaction 30.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Pat Rooney co. packed the house, as usual, Nov. 26. Everett Comedy co., the first cheap priced attraction this season, closed a three nights' engagement 30; packed houses. One of the Finest 11. Haverly-Cleveland Minstrels 13.

GOUVERNEUR.—OPERA HOUSE (L. T. Sterling, manager): Reuben Glue Nov. 27 to good business. German Volunteer, with Charles Collins in the title role, local co. supporting, 28-30, to full houses, for the benefit of the G. A. R.

ELMIRA.—OPERA HOUSE (W. Charles Smith, local manager): Robert B. Mantell and a superb co. presented Monbars 4 to a large audience, who greatly enjoyed the performance. Hanlons' Fantasma 9, 10: Paola 14.——MADISON AVENUE THEATRE (G. W. Smith, manager): Dark week of 2., Waite's Comedy co. 9 14.

CORTLAND.—CORTLAND OPERA HOUSE: Zeffie Tilbury has just concluded a three nights' engagement, which was a successful one. Mme. Neuville 9.

NEWBURG.—ACADEMY OF MUSIC (P. M. Taylor, manager): Roland Reed 4; fair house.

HOOSICK FALLS.—CASINO OPERA HOUSE (Eddy and Murphy, managers): Adele Frost and Bennett Matlock 9-14; Haverly-Cleveland Minstrels 26.——WOODS' OPERA HOUSE (Chapman and Moon, managers): Dr. McGlynn lectured on "How to Abolish Poverty" 4 to a good house.

LYONS.—MEMORIAL HALL (D. P. Chamberlin, manager): Lucier Novelty co. 5; fair house.

NORTH CAROLINA.

OXFORD.—OXFORD OPERA HOUSE (Meadow and Clement, managers): Only a Farmer's Daughter co. played to a fair house Nov. 30. Mrs. Belva Lockwood 4.

CHARLOTTE.—OPERA HOUSE (L. W. Sanders, manager): We, Us & Co. (Slocum's) played to fair business Nov. 30. Newton Beers' Lost in London co. to good houses both nights 2, 3. The Boston Symphony Orchestral Club at Y. M. C. A. Hall, played to S. R. O. 2.

RALEIGH.—METROPOLITAN HALL (Sam Miller, manager): The Boston Symphony Orchestral Club to a packed house Nov. 29.

WILMINGTON.—OPERA HOUSE (E. J. Pennypacker, manager): Newton Beers' Lost in London co. played to a good house 4.

NORTH DAKOTA.

BISMARCK.—ATHENEUM (J. D. Wakeman, manager): Daniel E. Bandmann in The Merchant of Venice to a fair house 2.

OHIO.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): Kate Castleton in A Paper Doll Nov 27; large business. Little Tramp played to fair business 29. Duncan Clark's Female Minstrels 30 to poor business. After Dark 4.

CANTON.—SCHAEFER'S OPERA HOUSE (Ferd. Weber, manager): Little Lord Fauntleroy to good business Nov. 27 and matinee and gave very fine performances. Nothing more charming could have been asked for than little Ada Fleming's impersonation of the title role. Ovide Musin Concert co. 28; fair business, but well pleased audience.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, jr., manager): Lizzie Evans in The Buckeye 4 to a big house for the first annual benefit of the Urbana Lodge of Elks. It was a full-dress event. The Elks furnished the finest souvenir programme ever seen here. Miss Evans made many friends in this her first visit. Two Old Cronies to a packed house 5.——SQUIBS: Adele Wallace joined the Two Old Cronies here.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLoughlin, manager): Kindergarden played a return date 2 to a large and well pleased audience. Shamus O'Brien 6.——STANDARD OPERA HOUSE (A. W. Beach, manager): House dark. Arabian Nights 10.

FINDLAY.—DAVIS OPERA HOUSE (G. E. Rogers, manager): Lillie Cain's Female Minstrels to a good house 1. Co. very poor. Jane Coombs in Bleak House to a slim but well pleased audience 2. W. A. Brady's After Dark to a top-heavy house 3. Duncan Clark's Female Minstrels, which appeared to a fair house, and gave an execrable performance. The co. were frequently hissed.——ELKS: Findlay Lodge B. P. O. E., No. 75, held a lodge of honor 2. The exercises were beautiful.

LONDON.—TOLAND OPERA HOUSE (O. F. Newcomb, manager): Barlow Brothers' Minstrels Nov. 29 to a small house.——HIGH STREET THEATRE (W. H. Chandler, manager): Hattie Harvey in Little Tramp 30. Fair business. What would have been a satisfactory performance was spoiled by the incompetency of the juvenile man. Howells' Elevator 5 by home talent.

XENIA.—XENIA OPERA HOUSE (J. A. Hiviing, manager): Daniel Boone co. Nov. 28 to light business. James Reilly in The Broom Makers of Carlsbad 4 had a house filled to overflowing. The Kindergarden 12.——PERSONAL: Miss Rose Hardy, formerly one of the leading stars of the Mellville Dramatic co. and wife of Henry Hardy, manager of Gorman's Minstrels, is spending a few weeks in our city, the guest of Mr. and Mrs. H. C. Hardy.

WAVERLY.—EMMETT'S OPERA HOUSE (Ed. Kinney, manager): Miss Harvey in A Little Tramp made a decided impression here and well merited the unreserved admiration of her delighted audience.——ITEM: Manager Kaufman is presenting only first-class attractions and is increasing the patronage of the house very much by his energetic management.

MARION.—MUSIC HALL (James Sargeant, manager): Duncan Clark's Female Minstrels to fair business 2.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kauffman, manager): James O'Neill in Monte Cristo 2 filled the house to the doors.——GRAND OPERA HOUSE (Clough Brothers, managers): Little Lord Fauntleroy Nov. 30 and matinee to fair business.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Little Lord Fauntleroy 3 to a fair-sized audience. The Black Hussar Minstrels 26; Ada Gray 23.

GALLIPOLIS.—BETZ OPERA HOUSE (A. L. Roadarmour, manager): Musin Concert co. 3 to a large audience at advanced prices.

DAYTON.—THE GRAND (Reist and Dickson, managers): Willis, Hanshaw and Two Brooks in the Two Old Cronies drew well 2. The performances in the same as last season.——THE PARK (Reist and Dickson, managers): The St. Felix Sisters 2-4 in A Royal Hand to the usual crowded house. Charles Bowser fills in the week in Check.——MEMORIAL HALL, Soldiers' Home (Samuel Henderson, manager): Two Old Cronies 3 to S. R. O. They kept the veterans yelling during the entire performance.——CUBE: Manager William Dickson, of Indianapolis, is in the city on business.—Charles Langdon is here ahead of the Gray and Stevens co. who occupy the Park next.—Clem Herschell, an old Dayton boy and a member of the Duff Opera co. was tendered a banquet by a coterie of Daytonians after the performance of Paola 28.—Three members of the Lost in New York co. joined the Dayton Lodge of Elks last week.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Peck and Fuhrman's Daniel Boone co. Nov. 29 to fair business. James Reilly in The Broom-maker of Carlsbad 6. Frank Lindon Dramatic co. in repertoire week of 9.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Shamus O'Brien 4.

WASHINGTON, C. H.—OPERA HOUSE (Smith and Silcott, managers): The Two Old Cronies made their third appearance Nov. 29 and were greeted with a crowded house. The Trade Carnival 26, 27 was a success.

BELLAIRE.—ELYSIAN THEATRE (Henry Pitten, manager): The Pakir played to a big house Nov. 29.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): Effie Ellsler with a superb co. in The Governess had a small house 2, but a better pleased audience never left the theatre than this one after seeing Miss Ellsler's co. Gorman's Minstrels 14.

KENTON.—GRAND OPERA HOUSE (H. Dickson, manager): Joseph Murphy in Shaun Rhue to a fair house Nov. 20. Good co. Hurlburt's Horses 4, 5.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): The Gilbert Opera co. Nov. 30-2 in Mascotte and Olivette to fair business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Little Lord Fauntleroy to good business 2. Hattie Harvey in A Little Tramp 5, 6

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Nat Goodwin and his fine co. delighted large houses in The Gold Mine 2-4. Aronson's Casino Opera co. in Nadjy and Erminie 9-11. Thomas W. Keene 12-14. Haverly-Cleveland Minstrels 16, 17.——GRAND OPERA HOUSE (Miller Brothers, managers): Harry Lacy in The Still Alarm is doing a good business this week. Charles E. Verner in Shamus O'Brien opens 8 and A Legal Wreck 15. The Wilbur Opera co. open a two week's engagement 22.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Standard Theatre co. opened a week's engagement 2 and have been playing to fair business in the following repertoire: A Celebrated Case, The Octoroon, Michael Strogoff, Bessie's Burglar and Ten Nights in a Bar-room.

WARREN.—NEW WARREN OPERA HOUSE (P. L. Webb, manager): A Legal Wreck co. to a light house 3. Nye and Riley 4; every seat taken.——OLD OPERA HOUSE (Lamb and Strong, managers): Kennedy, mesmerist, to full houses week closing 7.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): Effie Ellsler 4; large business. After Dark 5; S. R. O.

FREMONT.—HEIM'S NEW OPERA HOUSE (R. S. McCuen, manager): Graham Earle co. week of 2. Gave entire satisfaction and played to crowded houses all week.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Carroll Johnson in The Fairies' Well to good houses 6-7. Aronson Opera co. in Erminie and Nadjy 12-14.——NEW PEOPLE'S: Pilson and Errol's Chicks to good week's business. Dan Daly in Upside Down week of 9.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Bellemer, manager): Nellie Free co. 3 pleased a large audience. Arabian Nights 6; packed house. Fisher's Cold Day co. 11.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Webster and Brady's After Dark 2 to a large and appreciative audience. Jane Coombs in Bleak House 3 to fair business. Kiralfy's Lagardere drew a large audience 6.

HAMILTON.—MUSIC HALL (William H. Morner, manager): James Riley in The Broommaker to a large house 2. Charles Bowser in Check 4; fair house. St. Felix Sisters 5; fair house.

NORWALK.—GARDINER'S MUSIC HALL (S. S. Levy, manager): Effie Ellsler's co. appeared before fair audience 3 in The Governess.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Brereton, manager): He, She, Him, Her, Nov. 30 to a crowded house. Audience well pleased. James Riley in The Broommaker 2.

WOOSTER.—QUINBY OPERA HOUSE (Lewis McClellan, manager): Two Old Cronies 2 7.——CITY OPERA HOUSE (George Kettlar, manager): Zozo, The Magic Queen 12.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Rice's Evangeline co. drew a full house 2.

OREGON.

PORTLAND.—NEW PARK THEATRE (Howe and Bell, proprietors): W. J. Fleming's Around the World in Eighty Days to fair business week of Nov. 25. Helen Blythe in A Mother's Love, which will, no doubt, be quite a drawing card week of 2. Charlotte Thompson week of 9.

PENNSYLVANIA.

NANTICOKE.—BROADWAY HALL (F. P. Crotzer, manager): Thrown Upon the World 4 to a fair and well pleased audience.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): Thomas E. Shea played the week of Nov. 25 to large business. Co. gave first-class satisfaction, and played to S. R. O. nightly. Peck and Fuhrman's Uncle Tom's Cabin 7; Lily Clay's Gaiety co. 13.

JOHNSTOWN.—PARKES' OPERA HOUSE (McCann and Flynn, managers): The Pakir played to a crowded house and gave a good performance of the semi-farcical musical order. Legal Wreck 7; Stetson's Uncle Tom's Cabin 10.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): A Legal Wreck Nov. 28 was well attended; fair co. Captain Swift was finely presented by an excellent cast 30. Robert Mantell in Monbars 6; Zozo 7; Duff Opera co. 10.

HAZELTON.—HAZLE HALL (W. J. Depue, manager): A Legal Wrong co. to light business 3; weather very stormy. The performance was only fair.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osler, manager): Hanlon's Fantasma 4, 5, which drew immense audiences each night. Thomas E. Shea opens 9 in Monte Cristo for week.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Our German Ward Nov. 30 to good business. On the Frontier 2 to fair business and to an appreciative audience. Legal Wreck 7; Rose Hill 11; Turned Up 13.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): The Young Republicans of Lancaster gave a minstrel performance to a packed house 2. C. L. Durban, the Opera House manager, was interlocutor in the overture and took a very active part in making the entertainment a great success. Walter S. Sanford in Under the Lash opened to good business 5.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): A Legal Wrong Nov. 30 to a top-heavy house. Fantasma 2, 3 to large business. Passion's Slave 4 to very light business. The co. is a good one and deserve better houses.

ERIE.—PARK OPERA HOUSE (J. L. Kerr, manager): Paola was given by the Duff Opera co. Nov. 30 to a large and appreciative audience.

BEAVER FALLS.—SIXTH AVENUE THEATRE Cashbaugh and Bell, managers): Shamus O'Brien was presented by C. E. Verner 3 to a fair audience; good performance. After Dark 7; Two Old Cronies return date 14.——OPERA HOUSE (Orr and Rea, managers): Little's World to a fair audience 2. Lottie Delmaine's Burlesque co. 7.

CARBONDALE.—OPERA HOUSE (J. O'Hearn, manager): Passion's Slave to a good sized and well pleased audience 3.——ACADEMY OF MUSIC (Abe Sahn, manager): Col. Millikin's Vaudeville co. Nov. 28 gave two performances; fair business. Witwert Merry Makers 2-4; light business and performances unsatisfactory.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): A Legal Wrong was well presented

to fair houses 4, 5. The Fakir amused good houses 6, 7.——ACADEMY OF MUSIC (H. R. Jacobs, manager): Under the Lash did a fair business 2-4.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): The London Alhambra Burlesque co. to fair business 2. Johnson's Madison Square co. week commencing 3 to light business.

READVILLE.—ACADEMY OF MUSIC (E. A. Hemmstead, manager): The People's Lecture Course had for their third attraction The Charles F. Higgins Concert co. which entertained an overflowing house 2. The London Alhambra Burlesque co. gave a fair performance to a large audience 5. After Dark followed by Zozo.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. Van Anda, manager): Beacon Lights played to a good house, but did not give the best of satisfaction, Nov. 30. J. Z. Little's World co. 3, 4 to small but well pleased audiences. The co. was deserving of better patronage. The Little Tramp co. canceled dates for 7, 8.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Hardie and Von Leer in On the Frontier to good business 2. The White Slave was greeted by a good sized audience 5. Arabian Nights 14.

NEW CASTLE.—PARK THEATRE (Scorer and Leslie, managers): Little's World co. gave a fair entertainment to light business Nov. 30. Lottie Delmaine's Female Specialty co. 3 to fair sized audience. Performance hardly worthy of notice. Gorman's Minstrels 12; Thomas E. Shea 23.——OPERA HOUSE (B. M. Allen, manager): A Legal Wreck co. drew lightly 30. Charles Erin Verner in Shamus O'Brien pleased moderate business 2. A Great Scheme 26; Hume and Dean's Comedy co. 29-21; Lewis Morrison 26.——ITEMS: E. A. Richardson, ex-manager of the Park, is now traveling for a large paint and color works of Cleveland.—John N. Russell, of this place, left 1 for Trenton, N. J., where he will assume the management of the Clinton Street Opera House.—Bert L. Garvin, chief usher at the Park, will probably play in the Chicago League Club during the coming season. Ralph Rose, a former usher of the same house, is now at the Opera House.—Shortly before his departure for Chicago on the 25th, Grand Chaplain Rev. H. G. Perry was made the recipient of a gold-headed cane by the members of B. P. O. Elks No. 69.—Prof. H. L. Morey is now leading the orchestra at the Park. With the addition of a good pianist, flute, clarinet and double bass the house would have a good orchestra. The same will apply to the Opera House.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Rinehart Sisters Opera co. closed a fairly successful week 7.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Passion's Slave to fair business 6.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Thrown Upon the World to a large and appreciative audience 6.

TYRONE.—CONRAD OPERA HOUSE (W. Fisk Conrad, proprietor and manager): Stetson's Uncle Tom's Cabin co. 3; satisfactory business. Sallie Hinton 5-7 gave pleasing performances to large audiences. Our German Ward 12.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Zozo 6; small house. Duff's Opera co. 9.

MAUCH CHUNK.—CONCERT HALL (John H. Fagn, manager): Hardie and Von Leer in On the Frontier 4 to a packed house. The co. is very good. Thrown Upon the World 14.

HARRISBURG.—OPERA HOUSE (G. H. Markley, manager): The Fakir to only fair business 4. Evangeline 5; good house. Our German Ward 7; house fairly filled.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager); Robert Mantell in Monbars 2; fair business. New York Philharmonic Club 3; packed house. Hardie and Von Leer in On the Frontier 5; good house. Maggie Mitchell as Rav 6; good business. The White Slave 7; large business.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Exiles week closing 7 to liberal patronage. Bells of Haslemere and Hanlons' new Pantasma week of 9.——GAIETY OPERA HOUSE (B. F. Keith, manager): John A. Stevens opened in Wife for Wife 2 before a packed house. The Bandit King 9.——ITEM: Mr. Keith will give a sacred concert 8 in the Gaiety for the benefit of the Lynn sufferers.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Wa, Us & Co. was given 2, 3, to fair houses. The co. is stronger than when last here.——GRAND OPERA HOUSE (J. T. O'Neill, manager): Guilty Without Crime was presented 3 to a fair house. Doree Davidson was excellent as Tom Rawson.

CAMDEN.—OPERA HOUSE (J. L. Brasington, manager): Newton Beers in Lost in London to a medium house Nov. 30.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Wood, manager): Louis James, supported by a first-class co., Nov. 25 to good business. Thomas W. Keene 28 to S. R. O. at advanced prices. George H. Adams 4 in He, She, Him and Her to fair business. Frederick Warde 24.

MURFREESBORO.—MASON'S OPERA HOUSE (Joseph Budder, manager): Al G. Fields' Minstrels Nov. 25 to a full house.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): The Wife drew good houses 2-4. The attendance, however, was not what it should have been. George H. Adams and Toma Hanlon did fair business with He, She, Him and Her 5-7. The advance sale for Little Lord Fauntleroy 9-11 has opened up large. Held by the Enemy 12-14, and will be followed by The Streets of New York 16-18.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Murray and Murphy in Our Irish Visitors 2; packed house. Guilty Without Crime 7; Said Pasha 9.

MEMPHIS.—MEMPHIS THEATRE (Ellis Leubrie, manager): The Wife co. closed the week's engagement with much success; the attendance increased nightly, despite the rain. Emma Abbott opened 2 for the week in Erminie. Held by the Enemy 9-11. Robert Downing 12-14.——ELKS: Lodge 27, B.P.O.E., of this city, organized a lodge in Greenville, Miss., on the 24th ult., with thirty-two charter members.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Benedict's Fabio Romani 5 gave an excellent performance. Guilty Without Crime attracted a large audience and gave a good performance 6.

TEXAS.

DALLAS.—DALLAS OPERA HOUSE (A. Greenwall, manager): Held by the Enemy drew good houses Nov. 27, 28 and matinee. Gilmore's Band to large houses 29, 30 and two matinees. Si Perkins next.——ITEM: Some complaint was made relative to the advance in prices to $1 each for seats on the first floor, and $1.50 for balcony, at the evening concerts by Gilmore's Band.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Held by the Enemy 26 to poor house. Co. deserved better patronage. Mr. Walter E. Perkins a member of the co. made your correspondent a very pleasant visit. Gilmore's Band Nov. 28 to a packed house at advanced prices. Nellie McHenry 30; small house. Si Perkins 2.

WACO.—OPERA HOUSE (J. P. Garland, manager): Marie Prescott and R. D. McLean presented Othello to S. R. O. Nov 25. Nellie McHenry presented For Sweet Charity's Sake to a large and well pleased audience 27. Newton Beers in Enoch Arden to a large audience 28.——ITEM: The travelling cos. claim that Waco is the banner town of the state for large houses.

CORSICANA.—CORSICANA OPERA HOUSE (L. C. Revare, manager): Gilbert and Dickson's co. presented She, Nov. 27 to a good house. Performance, scenery and co. were excellent.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mirabile, manager): Nellie McHenry Nov. 24, 25 to good business.

AUSTIN.—MILLETT'S OPERA HOUSE (Captain C. P. Millett, manager): Gilmore's Band drew a fair house at their matinee 2, and at night played to good business.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Gilmore's Band 1, two concerts netted $1,160.

EL PASO.—MYERS OPERA HOUSE (J. J. Stewart, manager): The Royce and Lansing Musical Comedy co. presented The Scrap Book to a large audience, who went away well pleased Nov. 28. F. E. Griswold's Uncle Tom's Cabin co. to a fair-sized audience 30.——ITEM: Manager Stewart has put in the latest electric gas lighting apparatus.

MARSHALL.—MARSHALL OPERA HOUSE (Carter and Johnson, managers): Held by the Enemy to good business Nov. 29.

HILLSBORO.—OPERA HOUSE (M. P. Kavanaugh, manager): Richards' and Pringle's Georgia Minstrels to an overflowing and well-pleased house 2.

DENISON.—MCDOUGALL OPERA HOUSE (J. B. McDougall, manager): Si Perkins' co. played here last night to a large house.

GREENVILLE.—CAMERON'S OPERA HOUSE (F. Northrup, manager): Streets of New York co. Nov. 28 to fair business.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, proprietor): Webster-Brady co. 2, 3 in After Dark and She to good houses. Co. is very good; scenery fine.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Jules Grau's Comic Opera co. continued Nov. 26-28, rendering Brigands, Virginia and Amorita to satisfactory business. Agnes Herndon 29, 30 in La Belle Marie and Commercial Tourist's Bride to indifferent results. While Miss Herndon is an artiste of acknowledged ability, her plays are below the standard and her support inefficient. Bright Nelly McHenry came 2, 3, and with the aid of a uniformly competent co., presented For Sweet Charity's Sake, meeting with a cordial reception at the hands of large and well pleased audiences.

HONEY GROVE.—GRAND OPERA HOUSE (L. C. Hill, manager): Streets of New York to fair house and pleased audience Nov. 30. Richard and Pringle's Georgia Minstrels 9; Newton Beers in Enoch Arden 13.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Will Burgess, manager): Rosina Vokes, bright and interesting as ever, with an excellent co., drew a crowded house Nov. 28 and did a good business 29, 30.——SALT LAKE THEATRE (C. S. Burton, manager): The Home Dramatic Club drew good houses matinee and evening 28. Johnson's Genuine Colored Minstrels 30; light house.——ITEMS: A shadow of gloom was cast over Manager Burton's circle of friends on receipt of a cablegram announcing the death of Mrs. Burton, who had gone to Europe for medical treatment. Mrs. Burton was on route for home with the remains.—Manager Will Burgess of the Grand Opera House goes East this morning to secure attractions for his house.—A very desirable improvement has been made in the lighting of the Grand, a row of electric lights having been added to the dress circle, enabling the actors to see their audience for the first time in years.—The Salt Lake *Herald* quotes freely with credit from THE DRAMATIC MIRROR and highly commends the new department of critical essays on the drama from prominent playwrights and literateurs.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE (C. W. Butterfield, manager): A. H. Woodhull and Louise Arnot in Uncle Hiram to good business 4.

VIRGINIA.

RICHMOND.—RICHMOND THEATRE (Mrs. W. T. Powell, manager): Rice's Evangeline 6, 7; large audiences. Kate Castleton 9-12. Roland Reed 17.——ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Margaret Mather 2-4; good houses. Hole in the Ground 9-7; good business. Said Pasha 11-14.——COMIQUE (W. W. Putnam, manager): Good business; good attractions week of 2.——CASINO (Tubman and Co., managers): Full co. and full houses week of 2.——OPERA HOUSE (Cox and Crump, managers): Fair co.; patronage same. An entire new co. is promised for week of 9.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Hoyt's Hole in the Ground pleased fairly good audiences 2, 3. Katie Hart was decidedly the feature and favorite. Margaret Mather in Romeo and Juliet, and Gretchen 6, 7.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Hill, lessee and manager): Nonpareil Dramatic co. canceled dates 2-4. One of the Finest 9. Ovide Musin 11.

ROANOKE.—OPERA HOUSE (C. W. Bechner, manager): Aiden Benedict Nov. 30 to fair business.

WASHINGTON TERRITORY.

TACOMA.—ALPHA THEATRE (J. M. Junnett, manager): Helen Blythe co. to good houses Nov. 27-30, appearing in Mother's Love and The Creole.——THEATRE COMIQUE (Harry Morgan, manager): Crowded houses nightly and performances improving.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): James O'Neill in Monte Cristo 3, under the auspices of the Uniformed Rank K. of P., to a full house at advanced prices.

CHARLESTON.—OPERA HOUSE (Boggs and Burlew, managers): Ovide Musin Concert co. delighted a fashionable and appreciative audience 4.

WHEELING.—OPERA HOUSE (F. Riester, manager): Legal Wreck 4, 5; play and co. rather disappointing; business light.——GRAND OPERA HOUSE (O. C. Genther, manager): One of the Finest 2-4.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): W. A. Brady's After Dark 1 to a good house. The sparring exhibition in fourth act seems hardly the thing to produce in first-class theatres and was only relished by the gallery patrons. Herrmann 2-4 drew immense audiences at each performance. His feats and those of Mme. Herrmann are as mystifying as ever. Frank Daniels 12.——BIJOU (Jacob Litt, manager): Ada Gray in East Lynne 2-7 to fair business. The co. is weak and gave a poor performance.——STANDARD (Miller and Nicolai, managers): Rentz-Santley Burlesque co. opened 2 to a large house.——ITEMS: A general shaking up occurred in Joseph J. Dowling's Nobody's Claim co. while here, and the customary two weeks' notice was served on several of the members.—Ed. Warnke, the chief usher at the Academy, resigned last week. His familiar form will be missed by all of us.—The Dowling-Hasson co. canceled the date at the Standard in January, and the management have filled in the week by booking William Stafford.—Zozo co. canceled their dates at the Bijou.—The Grand has been closed this week but will reopen 8 with George Wilson's Minstrels.—Manager Brown has booked the Booth-Modjeska co. for a season at the Grand.—The re-opening of the People's Theatre, under the management of John Slensby, occurred 2 to a large audience.—The leading newsdealers are taking numerous orders for the Christmas MIRROR, and anticipate a large sale.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Ross Family, Nov. 27 to a fair house. Held by the Enemy 29 to big business. Nadi, The Queen of the Season (local) to big houses 2, 4.

WEST SUPERIOR.—OPERA HOUSE (J. Stack, manager): Arnold Concert co. Nov. 28, 29 to very light business.——ITEM: Although every effort posible is being made to finish the Grand before the season closes, it is very doubtful if it can be accomplished. When completed, however, it will be one of the finest equipped theatre buildings in the Northwest.

ANTIGO.—BIJOU OPERA HOUSE (George M. Weaver, manager): A Baby Hit co. gave a satisfactory entertainment to a fair house.

MANITOWOC.—OPERA HOUSE (John F. Dumke, manager): House Dark.——TURNER'S OPERA HOUSE (E. A. Hartman, manager): Base Hit 12.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (J. M. Kobler, manager): Devil's Mine was presented 1 to a large and well-pleased audience. A Base Hit 8.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The Downfall of Man co. played to fair audiences.

LA CROSSE.—LA CROSSE THEATRE (Fred. H Hankerson, manager): The Boston Ideal Opera co. in English Opera 6, to an overflowing house.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Andrews' Dramatic co. played a week's engagement at popular prices, with a change of bill nightly. The Cheyenne *Leader*, one of our leading morning papers, gave over 1,000 tickets to the children of our city to attend a Thanksgiving matinee, and the Andrews' co. gave a very good performance of Rip Van Winkle, which pleased the little ones and also the big ones very much. Charles Arnold and co. in Hans the Boatman 2 played to a large-sized audience, and both play and co. pleased all.

CANADA.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Fanny Reeves presented My Partner and Our Boys to good business week closing Nov. 30. Called Back and A Scrap of Paper week of 2.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Balmoral Choir sang 2, under the auspices of St. Andrew's Society. The house was crowded at both matinee and evening performance. Mother in Law to slim business 3, 4.

ST. JOHN.—MECHANICS' INSTITUTE (George M. Cleveland, manager): After the absence of a professional co for four months this house opened with the Wood-St. John English Comedy co. in Called Back 2, 3 to large audiences. This was followed by David Garrick 4, and The Private Secretary 5 to small audiences. Called Back and The Private Secretary are Mr Wood's own versions and are poor plays. The stars are excellent artists, but their support only fair. This engagement is for two weeks.

VICTORIA.—VICTORIA THEATRE (Howe and Bell, managers): The Katie Putnam Comedy co. opened Nov. 27, 28 to good business. They played Vancouver, B. C. 29, returning to Victoria and giving a farewell performance 2.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): J. C. Duff's Opera co. in Paola drew large and enthusiastic audiences last week. Rhea 9-11 to be followed by the Bostonians.——ACADEMY OF MUSIC (Percival T. Greene, manager): Marie Wainwright in Twelfth Night 5-7. This is probably the best all around co. seen here for years. They were largely patronized. Captain Swift this week.——TORONTO OPERA HOUSE (Jacobs and Sparrow, managers): Out in the Streets, a good melodrama with N. S. Wood as the star, delighted thousands. Business at this house continues good. The Blue and the Gray next.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): Rhea with a good supporting co., presented Josephine in fine style to a fair house.——ITEM: Our orchestra has disbanded, and again our patrons are victims to excruciating music, and unless a radical change is made at once a falling off in attendance must surely follow.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Shook and Collier's The Blue and the Grey co. to good business week of 2. In the Ranks next.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reeche, manager): Only fair sized houses greeted Helen Barry in the Cape Mail, A Woman's Stratagem and London Assurance 2, 3.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, lessee and manager): The McDowell Comedy co. closed the fourth week of their engagement by presenting Rosedale Nov. 30. The co. were assisted in this comedy by the local militia, who gave some effective evolutions during the piece. Two Orphans 24; good houses.

COMMENT.

AN EVENT OF THE YEAR.

Chicago Chaff.

To the dramatic profession THE MIRROR is a handsomely printed Confession of Faith, and the Christmas Number is an event of the year.

NEWSPAPERS AND ACTORS.

Baltimore American.

George Edgar Montgomery, in THE DRAMATIC MIRROR, discusses the relations of newspapers and actors in a pessimistic spirit towards both. He begins by some general reflections on the press, which he neatly terms "the epitome of diurnal humanity," and in passing to his main theme of dramatic criticism, pauses to note the assumed decay of the influence of the editorial, which he says excites more levity than slavishness from men and women, who, in these days, are willing and able to form their own opinions on passing events; in fact, the drift of his remarks is that the editorial writer has seen his best days, and that the critical dictum of the arts is following in the editorial's decline. Of dramatic criticism especially, he says, "that its tendency is either to exaggerate or depreciate a man at the expense of the artist," that "it is on the rock of truth that newspaper criticism splits," and that the average actor is "the false and ridiculous link between the pernicious relation of journalism with the stage." While much that Mr. Montgomery advances is undoubtedly true, he is not very consistent in his statements, for newspapers that have so materially lost their influence in shaping popular opinion, they can hardly in the nature of things "lift mediocrity to distinction or build reputations where there is no basis," for both these achievements require influence of the strongest kind. That newspaper criticism is not conducted on the principles of strict justice is merely to say it is a human production, but neither can it be so entirely subsidized by the theatre as to be entirely destitute of earnest honesty. At any rate, it seems usually enough in accord with popular opinion, whether leading or following it, to be justified by the latter, for it is at the bar of popular opinion that the actor seeks and receives a final verdict.

THE NEW DEPARTURE.

Grand Rapids, Mich., Telegram.

THE NEW YORK DRAMATIC MIRROR has just added a feature that will attract wide attention and welcome approbation from those who take a thoughtful and earnest interest in dramatic affairs. It is the purpose to form a new department in which every week will appear an essay from some reputable dramatic writer. The topics to be discussed will cover every branch of the dramatic field, and will draw forth comment on the stage, and its many phases and shadows. This departure will further endear THE MIRROR to its old friends, and elevate it to the distinction of a first-class magazine.

The HARMELING OPERA HOUSE, Bristol, Tenn., wants a first-class attraction for two nights, on a certainty, between the 20th December and 10th January. Wire or write immediately.—*Com.*

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Armstrong, Kirk
Aibush, Mozin
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Andrews, Lillian
Burton, Chas. A.
Broache, Gussie
Burk, Mrs. Lizzie L.
Behner, Henry
Brent, Wm. H.
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Deshon, Frank
Dousauld, Gabrielle
De Lamo, Marie
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Dubois, Charles
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De Naucaze, Mrs.
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Hall, Harry
Horton, Mamie
Holman, Chas. N.
Hanchett, F. E.
Hall, J. Clinton
Huntley Comedy co.
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Hanchett, D.
Hine, Harry
Hopper, De Wolf
Hudgins, Theodore
Harper, Wm
Ingram, Beatrice
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Janvert, Geo.
Johnson, Geo. A. D.
Jerome, Fred.
Jefferson, Joe
Kahn, Gustave
Kendall, Ezra F.
Kilday, Frank
Koppert, H. B.
Kline, Dollie
Kyle, Howard
Kelcy, Alfred
Kellerd, J. E.
Lesor, Dan
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Lotta,
Lackaye, Wilton
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Lewis, Miss J.
Lamb, Miss L. A.
Lich, Beatrice
Lellaron, Miss I.
Laurent, Mrs. Lizzie
Mitchell, Mason
Marriott, Chas.
Means, Pearl
Moss, Walter S
Maynard, Fred.
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O'Neil, Rose
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Power, T.
Parrish, Edwin
Pyke, E. A.
Pearce, Jennie
Pyke, J. G.
Power, J. F.
Reed, Roland
Revel, Arthur N.
Raymond, R. W.
Reed, Jennie
Readway, Eddie
Reed, Charles
Reed, Marie
Rich, Maria
Robinson, Alex.
Reuben, Adeline
Ransome, John W.
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Shaw, Mary
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Sanger, Marie
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Sykes, H. Jerome
Sanford, Walter
Stockbolm, Ada
Samson, Bessie
Serrano, Thos. K
Smallwood, S.
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Sampson, Will C.
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Seymour, Effie
Thatcher, Geo.
Thorne, Edwin
Thropp, Mrs. E. L.
Tannehill, D. E.
Tompkins, Jennie A.
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Vroom, Ed.
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DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Hoboken, N. J., Dec. 9-11.
ANTIOPE CO.: Los Angeles; Dec. 9—week.
AIDEN BENEDICT: Augusta, Ga., Dec. 12, Columbus, S. C., 13, Spartanburg 14, Greenville 16, Camden 17, Sumter 18, Charleston 19, 20, Savannah, Ga., 21-23.
AFTER DARK CO.: Erie, Pa., Dec. 11, Bradford 12, Newburg, N. Y., 13, Birmingham, Conn., 14, New York 16—two weeks.
ADA GRAY CO.: Goshen, Ind., Dec. 11, Cold Water, Mich., 12, Hillsdale 13, Adrian 14.
AGNES HERNDON CO.: Fort Scott, Kas., Dec. 13, Sedalia, Mo., 14, St. Louis 16—week.
A LEGAL WRONG CO.: Baltimore, Md., Dec. 9—week; New York City 16—week.
ANNIE PIXLEY CO.: N. Y. City Dec. 9—week.
ANDREWS DRAMATIC CO.: Rock Springs, Wyo., Dec. 9—week; Evanston 16—week.
ARTHUR REHAN'S CO.: Waterbury, Conn., Dec. 11, 12.
AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.
A BUNCH OF KEYS (Western) CO.): Valparaiso Kas., Dec. 11, Winfield 12, Arkansas City 13, Wellington 14, Wichita 15, Hutchinson 17, Lombard 18, Dodge City 19, Garden, Col., 20, Colorado City 21, Aspen 23.
ADAMS DRAMATIC CO.: Holyoke, Mass., Dec. 9—week.
A. M. PALMER'S CO.: Detroit, Mich, Dec. 11, Grand Rapids 12, South Bend, Ind., 13.
ADELE FROST CO.: Hoosic Falls, N. Y., Dec. 9—week.
A NIGHT OFF CO.: San Antonio, Tex., Dec. 11, 12, Austin 13, 14.
BOOTLES' BABY CO.: Boston, Dec. 9—week.
BASE HIT CO.: Sheboygan, Wis., Dec. 11, 12, Fond du Lac 13, 14.
BOOTH-MODJESKA CO.: Rochester, N. Y., Dec. 12, 13.
BLUE AND THE GRAY CO.: Toronto, Can., Dec. 9—week; Buffalo 16—week; Cleveland 23—week.
BRASS MONKEY CO.: New York City, Dec. 2—twelve weeks.
BRODBOLL COMEDY CO.: Wellington, Kas., Dec. 9—week.
BELLS OF HAZLEMERE CO.: Providence R. I. Dec. 9—week.
BARRY-FAY CO.: New York City, Sept. 2—indefinite.
BLUEBEARD, JR., CO.: Cleveland O., Dec. 9—week.
BURGLAR CO.: Minneapolis Dec. 9—week; Duluth 16-18; Milwaukee Wis., 23—week.
BEACON LIGHTS CO.: Cincinnati O., Dec. 9—week.
BROOMMAKER CO.: Cambridge O., Dec. 11, Lancaster 12, Washington, C. H., 13, Lebanon 14, Cincinnati 16—week.
CITY DIRECTORY CO.: Kansas City Dec. 9—week.
CAPTAIN SWIFT CO.: Toronto, Ont., Dec. 9-11; Hamilton 12, London 13, Port Huron 14, Chicago 15—week.
CLARA MORRIS CO.: Pittsburg Pa., Dec. 9—week.
CHARLES WYNDHAM: N. Y. City Nov. 4—indefinite.
CHIP O' THE OLD BLOCK CO.: Sioux City Ia., Dec. 11, Freemont, Neb., 12, Lincoln 13-14, Beatrice 16.
CORSAIR CO: Buffalo N. Y., Dec. 9—week.
CHARLES T. ELLIS CO.: Patterson N. J., Dec. 9—week.
CARRIE ANDERSON: Seneca, N. Y., Dec. 9—week.
CASPER THE YODLER CO.: Paterson, N. J., Dec. 9—week.
CHARLES E. VERNER CO.: Columbus, O., Dec. 9—week.
CHARLES A. GARDNER CO.: Columbia, S. C., Dec. 11, Charlotte, N. C. 12, Danville, Va., 13, 14, Lynchburg 16, Roanoke 18, 19, Richmond 23-25, Charlottesville 26, Stanton 27, Charleston, W. Va., 28.
CLEAN SWEEP CO.: Buffalo, N. Y., Dec. 9—week.
COLD DAY (Western) CO: Reed City, Mich., Dec. 11, Holland 12, Charlotte 13, Kalamazoo 14, Cold Water 16, Tiffin 17, Ashland 18, Mt. Gilead 19, Mansfield 20.
COLD DAY CO.: Defiance, O., Dec. 11, Wapokaneta 12.
CASEY'S TROUBLES CO.: Fort Dodge, Ia., Dec. 11, Mason City 12, Marshalltown 13, Des Moines 14, Atlantic 16, Council Bluffs 17, Marysville, Mo., 18, Chillicothe 19.
CORA TANNER CO.: Troy, N. Y., Dec. 11.
CHICAGO COMEDY CO.: Marshalltown, Ia., Dec. 2—week
CLAIR PATTEE CO.: Des Moines Ia., Dec. 9—week.
DENMAN THOMPSON: N. Y. City—indefinite.
DANIEL BOONE CO.: Anderson, Ind., Dec. 11, Connersville 12, Shelbyville 13, Columbus 14.
DAN MASON'S CO.: Buffalo, N. Y., Dec. 9—week: Detroit 16—week.
DARK SECRET CO.: Wilmington, Del., Dec. 11.
DANIEL BANDMANN: Anaconda, Mont., Dec. 9—week; Butte City 16—week.
DRIFTING APART CO.: Newburyport, Mass., Dec. 12, Amesbury 13, Haverhill 14.
DEAR IRISH BOY CO.: Rockford, Ill., Dec. 12.
DAN'L SULLY CO.: Pittsburg, Pa., Dec. 9—week.
ELLIOTT'S JOLLY VOYAGERS: New Orleans, Dec. 16—week.
ESSIE TITTELL CO.: The Dalles, Ore., Dec. 11, Oregon City 12, Salem 13-14, Albany 16-17, Eugene City 18-19.
EMMA FRANK'S DOT CO.: Indianapolis, Dec. 9—week; Cincinnati 15-week; Pittsburg 23—week.
EDWIN STUART CO.; Lebanon, Ind., Dec. 9—week.
ELY STOCK CO.: Winston, N. C., Dec. 9-11, Raleigh 12-14, Goldsboro 16-18, New Berne 19-21, Wilmington 23-28.
EDWIN ARDEN CO.: Brooklyn, N. Y., Dec. 9—week; Albany 16-18, Cohoes 19, Saratoga 21, Schenectady 21, Syracuse 23—week.
EDWARD HARRIGAN'S CO.: St. Louis, Mo., Dec. 9—week; Buffalo 16—week.
EFFIE ELLSLER CO.: Kalamazoo, Mich., Dec. 11, Battle Creek 12, Grand Rapids 13-14.
EUGICE GOODRICH CO.; Galesburg, Ill., Dec. 9—week; Peoria 16—week, Alton 23— week.
E. H. SOTHERN: Baltimore, Md., Dec. 9—week; Washington, D. C., 16—week; Boston 23—week.
EVANGELINE CO.: Atlanta, Pa., Dec. 13, 14.
EDWARD P. SULLIVAN CO: Concord, N. H., Dec. 9—week; Meriden, Ct., 16—week; Worcester, Mass., 23—week.
FANTASMA (A) CO.: New Haven, Ct., Dec. 11, Providence, R. I., 12.
FANTASMA (B.) CO.: Auburn, N. Y., Dec. 11, 12, Utica 13, 14.
FRANK I. FRAYNE CO.: Harlem, N. Y., Dec. 9—week.
FRANKIE JONES CO.: Champaign, Ill., Dec. 12-14 Bloomington 16-18, Pekin 19-21, La Salle 23-25, Ottawa 26-28, Kankakee 30-31
FAIRIES' WELL CO.: Cincinnati, O., Dec. 9—week.
FRANK MAYO CO.: San Francisco Cal., Dec. 9—two weeks.
FANNY DAVENPORT CO.: Detroit, Mich., Dec. 12-14.
FILSON-ERROL CO.: Detroit, Mich., Dec. 9—week; Grand Rapids 16—week.
FAKIR CO.: Waterbury, Ct., Dec. 14.
FLORENCE HAMILTON CO.: Leroy, Ill., Dec. 11-12, Petersburg 18-21.
FLOY CROWELL CO.: North Adams, Mass., Dec. 11, Amsterdam 12-14.
FREDERICK WARDE: New Orleans, Dec. 9—week.
FAT MEN'S CLUB CO.: Watertown, N. Y., Dec. 11, Amsterdam 12, Saratoga Springs 13, Gloversville 14, Yonkers 23, Newburg 25, Danbury, Ct., 26, New Haven 28.
FRANCESCA REDDING CO.: Elizabeth, N. J., Dec. 9—week.
FUGITIVE CO.: Hartford, Ct., Dec. 9-11, New Haven 12-14, Bridgeport 16-18, Providence, R. I., 23—week.
FRANK DANIELS CO.: Chicago Dec. 9—two weeks.
FREDERICK LORANGER CO.: Warsaw, Ind., Dec. 12-14.
GREAT METROPOLIS CO.: Bridgeport, Ct., Dec. 11, Hoboken, N. J., 12-14.
GUILTY WITHOUT CRIME CO.: Indianapolis, Ind., Dec. 12-14, Cincinnati, O., 16—week, Shelbyville, Ind., 23, Evansville 25, Terre Haute 26.
GRAY-STEPHENS CO.: Dayton, O., Dec. 12-14.
GRISMER-DAVIES CO.: Miles City, Mont., Dec. 11, Jamestown 13, Fargo 14, Winnipeg 16—week.
GRAHAM EARLE CO.: Elyria, O., Dec. 9—week.
GEORGIE HAMLIN CO.: Beardstown, Ill., Dec. 9—week.
HATTIE BERNARD-CHASE: Tyler, Tex., Dec. 11, Palestine 12, Galveston 13, 14, Houston 16, 17.
HELD BY THE ENEMY CO.: Memphis, Tenn., Dec. 9-11, Nashville 12 14, Springfield, Mo., 16, Fort Scott 17, Wichita 18, Hutchinson 19, Topeka 20, Lincoln 21, Kansas City, Mo., 23—week.
HOLE IN THE GROUND CO.: Lancaster, Pa., Dec. 11, Wilmington, Del., 12-14.
HE, SHE, HIM HER CO.: Columbia, Tenn., Dec. 11, Helena, Ark., 12, Hot Springs 13, Port Smith 14, Pine Bluff 16, Greenville, Miss., 17, Vicksburg 18, Jackson 19, Natchez 20, Baton Rouge, La., 21, New Orleans 23—week.
HELD BY THE ENEMY (Gillette's) CO.: St. Paul, Minn., Dec. 9-11, Minneapolis 12-14, Duluth, Minn., 16, 17, Eau Claire 18, La Crosse 19, Oshkosh 20, Springfield 21.
HANS THE BOATMAN CO.: San Francisco Dec. 9—two weeks.
HILARITY CO.: Keokuk, Ia., Dec. 11, Galesburg, Ill., 12, Burlington, Ia., 13, Moline, Ill., 14, Davenport 15, Iowa City 17, Cedar Rapids 18, Des Moines 19, Marshalltown 20, Kansas City 23—week.
HARDIE-VON LEER CO.: Pottsville, Pa., Dec. 12, York 13, Columbia 14, Philadelphia 16—week; Baltimore 23—week.
HANDS ACROSS THE SEA CO.: Brooklyn, N. Y., Dec. 9—week.
HELD IN SLAVERY CO.: Troy, N. Y., Dec. 9—week.
HUNT COMEDY CO.: Bedford, Mo., Dec. 9—week.
HELEN BARRY CO.: Brooklyn, E. D., Dec. 9—week.
HUNTLEY-HARRISON CO.: Laredo, Tenn., Dec. 9—week.
HOLDEN COMEDY CO.: Spencerville, O., Dec. 9—week; Valparaiso, Ind., 16—week; Coldwater, Mich., 23—week.
IN THE RANKS CO.: Troy, N. Y., Dec. 9—week; Montreal 16—week; Toronto 23—week.
IVY LEAF CO.: Clinton, Ia., Dec. 11, Cedar Rapids, 12, Dubuque, 13 Muscatine 14, Milwaukee 16—week; Chicago 30—week.
IDA VAN CORTLAND CO.: Simcoe, Ont., Dec. 9-11, Hamilton 12-16.
JENNIE CALEF CO.: Kansas City Dec. 9—week; Sedalia, Mo., 19, 20, Nevada 21, Lamar 23, Springfield, Mo., 24, 25.
JANAUSCHEK: N. Y. City Dec. 9—week.
JOHNSON'S CO.: Kane, Pa., Dec. 9—week.
J. K. EMMET CO.: Newark, N. J., Dec. 9—week; Jersey City, N. J., 19-21, Elizabeth 23, Orange 24, Plainfield 25, Harrisburg 26, Altoona 27, Wheeling 28.
JEFFERSON-FLORENCE CO.: Washington, D. C., Dec. 9—week.
J. B. POLK CO.: Brooklyn, N. Y., Dec. 9—week; Montreal, Can., 16—week.
J. J. DOWLING CO.: Chicago Dec. 16—week.
JULIA MARLOWE: Philadelphia Dec. 9—week; Hartford, Ct., 23-25; New Haven 26-28.
JOSEPH J. DOWLING CO.: Chicago, Dec. 16—week; Detroit 23—week.
J. H. WALLICK CO.: Providence, R. I., Dec. 9—week.
JANE COOMBS CO.: Akron, O., Dec. 12.
JAY HUNT CO.: Worcester, Mass., Dec. 9—week.
JOHN A. STEVENS CO.: N. Y. City Dec. 9—week.
JOSEPH MURPHY: Rock Island, Ill., Dec. 12; Muscatine, Ia., 13; Davenport 14, Cedar Rapids 16, Marshalltown 17, Des Moines 18, Omaha, Neb., 19-21.
KATE PURSSELL CO.: Baltimore, Md., Dec. 9—week.
KING'S POOL CO.: Omaha, Neb., Dec. 11, 12, Council Bluffs, Ia., 13, Lincoln, Neb., 14, Kansas City, Mo., 16—week.
LONDON GAIETY CO.: New York City Dec. 10—indefinite.
LITTLE TRIXIE CO.: Findlay, O., Dec. 11, Fostoria 12, Fremont 13.
KATE CASTLETON: Richmond, Va., Dec. 9-11, Lynchburg 12, Norfolk 13, 14.
KEEP IT DARK CO.: Chicago Dec. 9—week.
KENDALS: Boston, Dec. 9—two weeks.
KITTIE RHOADES: Lebanon Pa., Dec. 9—week.
KATIE PUTNAM CO.: Tacoma, Wash., Dec. 9-11, Portland 12-14, Spokane Falls 16, 17, Missoula 18, Phillipsburg 19, Anaconda 20, 21, Butte 23—week.
KAJANKA CO.: N. Y. City Dec. 2—indefinite.
LOST IN NEW YORK CO.: Muskegon, Mich., Dec. 11, 12, Jackson 13, 14, Bay City 15-17, East Saginaw 18-20.
LATER ON CO.: Philadelphia 9—week; New York City 16—week.
LITTLE LORD FAUNTLEROY CO.: Lincoln, Mo., Dec. 12, Omaha 13, 14, St. Paul 16-18, Minneapolis 19-21, Chicago 23—week.
LITTLE LORD FAUNTLEROY CO.: Fort Scott, Kas., Dec. 2, Springfield; Mo., 13, New Orleans 16—week; Galveston, Tex., 23-25, Houston 26, 28, San Antonio 29-31.
LITTLE LORD FAUNTLEROY CO.: N. Y. City Nov. 25—indefinite.
LITTLE LORD FAUNTLEROY CO.: Vincennes Ind., Dec. 13, Danvile, Ill., 14, Decatur 16, Springfield 17, Keokuk, Ia., 18, Oskaloosa 19, Des Moines 20, 21, Marshal town 23, Cedar Rapids 24, Burlington 25, Muscatine 26, Davenport 27, Dubuque 28.
LAWRENCE BARRETT CO.: Cleveland, O., Dec. 9—week.
LOST IN LONDON CO.: Henderson, Ky., Dec. 11, Weldon 12, Farmersville, Va., 16, Lynchburg 17, Roanoke 18.
LEGAL WRECK CO.: Washington, D. C., Dec. 9—week; Columbus 16—week; Buffalo 23—week.
LAGARDERE CO.: Ft. Wayne, Ind., Dec. 11, Logansport 12, Lafayette 13, 14.
LITTLE NUGGET CO.: Macon, Ga., Dec. 11, St. Joseph 12-15, Minneapolis 23—week.
LEONZO BROS.: Beaver Falls, Pa., Dec. 9—week; Baltimore 16—week.
LESLIE DAVIS CO.: Taylor, Tex., Dec. 9-11, Georgetown 12-14, Cameron 16, 17, Brenham 18, 19; Bryant 21, 24, Waco 25, 26.
LIGHTS AND SHADOWS CO.: Cleveland, O., Dec. 9—week.
LITTLE TRAMP CO.: Allentown, Pa., Dec. 11, 12 Reading 14, Philadelphia 16—week.
LEWIS MORRISON: Flint, Mich., Dec. 11, Detroit 12, 14, Cleveland, O., 16—week; Erie, Pa., 25, New Castle 26, Titusville 27, Bradford, Pa., 28.
LOUIS JAMES: St. Paul, Minn., Dec. 9-11, Minneapolis 12, 14.
MINNIE MADDERN: Butte City, Mont., Dec. 12-14, Anaconda 16, Helena 17, 18, Fargo, Dak., 19; St. Paul Minn., 23—week.
MAUDE GRANGER: Harlem, N. Y., Dec. 9—week.
MIDNIGHT BELL CO.. Rochester, N. Y., Dec. 9-11.
MYRA GOODWIN CO.: Buffalo, N. Y., Dec. 16—week.
MESTAYER-VAUGHN CO.: N. Y. City Dec. 9—week.
MACLEAN-PRESCOTT CO.: Natchez, Miss., Dec. 10, 11, Jackson 12, 13, Meriden 14, Selma, Ala., 16, 17, Montgomery 19, Birmingham 20, 21, Anniston 23, Gadsden 24, Chattanooga, Tenn., 25, 26, Atlanta, Ga., 27, 28.
MCKEE RANKIN CO.: Salt Lake City Dec. 12, 13, Denver 16—week.
MAGGIE MITCHELL CO.: Washington, D. C., Dec. 9—week.
MCCARTHY'S MISHAPS CO.: Chicago Dec. 9—week; Kansas City, Mo., 15—week.
MONTE CRISTO (FRANK LINDON'S) CO.: Indianapolis, Ind., 16—week; Washington, Pa., 22-24, Martin's Ferry, O., 25-27.
MONROE-RICE CO.: Baltimore, Md., Dec. 9—week.
MR. BARNES OF NEW YORK CO.: St. Louis Dec 9 week.
MURRY-MURPHY CO.: Evansville, Ind., Dec. 11 Vincennes 12, Terre Haute 13, Crawfordville, Ill., 14, Danville 16, Decatur 17, Jacksonville 18, Springfield 19, Bloomington 20, Goldsburg 21, Burlington 23, Ft. Madison 24, Quincy 25, Keoknk 26.
MY PARTNER CO.: Pittsburg, Pa., Dec. 9—week.
MANKIND CO.: St. Louis, Mo., Dec. 9—week.
MRS. GEO. S. KNIGHT CO.: Chicago Dec. 9—week.
MARGARET MATHER CO.: Philadelphia Dec. 9—week.
MONTE CRISTO (O'Neill's) CO.: Philadelphia, Dec. 9—week.
MOTHER-IN-LAW CO.: Chatham, Can., Dec. 12, Jackson, Mich., 13, Chicago 16—week.
MILTON NOBLES: Ogden, Utah., Dec. 12, Salt Lake City 13, 14.
MARIE WAINWRIGHT: N. Y. City 16—four weeks.
NELLIE FREE CO.: Rochester, Ind., Dec. 11, Wabash 13, Hartford City 14.
NELLIE MCHENRY CO.: New Orleans, Dec. 9—week; Shreveport 16, Marshall 17, Texarkana 18, Hot Springs 19, Little Rock 20, St. Louis 23—week.
NOBLE OUTCAST CO.: Horton, Kas., Dec. 16, Sabatha 18, Marysville 19, Washington 20, Belleville 21, Beloit 23, Concordia 24, Clay Centre 25.
NEIL BURGESS: N. Y. City Nov. 18—indefinite.
NAT GOODWIN CO.: Pittsburg, O., Dec. 9—week; Philadelphia 23—two weeks.
NEGROTTO'S CO.: Pottsville, Ia., Dec. 9—week.
NATURAL GAS CO.: Chicago, Dec 9—week.
NEW YORK THEATRE CO.: Frostburg, Md., Dec. 9—week; Keyser, W. Va., 16-18, Piedmont 19-21.
N. S. WOOD: Buffalo, N. Y., Dec. 9—week.
OLD HOMESTEAD CO.: Chicago Dec. 16—week, Milwaukee, Wis., 23—week.
OLD JED PROUTY CO.: Portland, Me., Dec. 11, 12, Laconia, N. H., 13, Newburyport, Mass., 23, Lowell 24, 25, Springfield 26, Holyoke 27, New Britain, Ct., 28.
OUR FLAT CO.: Boston, Dec. 9—week.
OLIVER BYRON CO.: Brockton, Mass., Dec. 11, Lowell 12, Gloucester 13, Lynn 14, Philadelphia 23—week.
OLE OLSON CO.: Sioux City, Ia., Dec. 16, 17.
ONE OF THE BRAVEST CO.: Taunton, Mass., Dec. 12, Waltham 13, Woonsocket, R. I., 14, Willimantic, Ct., 16, New Britain 17, Wallingford, 18, Yonkers, N. Y., 19, Waltsman 20, Cohoes 21.
ONLY A FARMER'S DAUGHTER CO.: Florence, S. C., Dec. 12, Sumpter 13, Camden 14, Columbia 16, Newberry 17, 18, Greenville 19, Spartanburg 20, Ashville 21, Knoxville, Tenn., 23, Chattanooga 24, Rome, Ga., 25, Atlanta 26, Columbus 27, Americus 28, Thomasville 30, Jacksonville, Fla., 31.
OUR GERMAN WARD: Altoona, Pa., Dec. 12. Connellsville 13, Uniontown 14, Brownsville 16, Washington 17, McKeesport 18, Braddocks 19.
P. F. BAKER CO.: Henderson, Ky., Dec. 11, Hopkinsville 12, Murfreesboro, Tenn., 13, Chattanooga 14-16.
POSSIBLE CASE CO.: Houston, Tex., Dec 11, 12, Columbus 13, San Antonio 14, 15, Austin 16, 17.
PAULINE PARKER CO.: Cleveland, O., Dec. 9—week.
PATTI ROSA CO.: St. Paul, Minn., Dec. 9—week; Chicago 23—week.
PASSION'S SLAVE CO.: Philadelphia Dec. 9—week.
PAYMASTER CO.: Brooklyn, E. D., Dec. 9—week.
PAUL KAUVAR CO.: Des Moines, Ia., Dec. 11, Marshalltown 12, St. Joseph, Mo., 13, 14, St. Louis 23—week.
PARLOR MATCH CO.: Hartford, Ct., Dec. 12-14.
PECK'S BAD BOY CO.: Ottumwa, Ill., Dec. 11, Oskaloosa 12.
ROGER LA HONTE CO.: Philadelphia, Pa., Dec. 9—week.
ROSINA VOKES CO.: Omaha, Neb., Dec. 9-11, Sioux City 12, Des Moines 13, 14.
ROBERT DOWNING CO.: Vicksburg, Miss., Dec. 11, Memphis, Tenn., 12-14, New Orleans, Miss., 23—week.
REUBEN GLUE CO.: New Castle, Pa., Dec 11, Butler 12, Johnstown 13, Altoona 14, Philadelphia 16—week; Baltimore 23—week
ROLAND REED CO.: Brooklyn, N. Y., Dec. 9—week; Trenton, N. J., 16, Richmond, Va., 17, Lynchburg 18, Knoxville, Tenn., 19, Atlanta, Ga., 20, 21.
ROYCE-LANSING CO.: Paris, Tex., Dec. 11, McKinney 12, Sherman 13, Greenville 14.
ROBERT MANTELL CO.: Harrisburg, Pa., Dec. 11, Lancaster 12, Reading 13, Wilkesbarre 14, Providence, R. I., 23—week.
ROYAL PASS CO.: Springfield, Mass., Dec. 11.
RAG BABY CO.: Chicago, Dec. 3—two weeks; Lincoln, Neb., 17, St. Joseph, Mo., 18, Atchison, Kas., 19, Topeka 20, Kansas City, Mo., 23—week.
ROSE COGHLAN CO.: Philadelphia, Dec. 9—week; Toronto, Can., 23—week.
RHEA: Toronto, Can., Dec. 11, St. Catharines 12, Niagara 13, Jamestown, N. Y., 14, Titusville, Pa., 16, Franklin 17, Bath, N. Y., 19, Binghamton 20, Scranton, Pa., 25, Ithaca, N. Y., 27, Geneva 28.
REDMUND-BARRY CO.: N. Y. City Dec, 9—week.
RICHARD MANSFIELD: New York City Dec. 16—indefinite.
RICHARD'S FARCE-COMEDY CO.: Sheboygan, Wis., Dec, 11, 12, Fon du Lac, 13, 14.
STANLEY MACY CO.: Ft. Edward, N. Y., Dec. 11.
ST. FELIX SISTERS: Peru, Ind., Dec. 11, Marion 12, Ft. Wayne 13, Sandusky, O., 14.
STUART ROBSON: San Francisco Nov. 18—three weeks.
SHADOWS OF A GREAT CITY CO.: New York City Dec. 9—week; Brooklyn, E. D., 23—week.
SHE (Daly's) CO.: San Antonio, Tex., Dec. 11, 12, Austin 13, 14.
SHENANDOAH CO.: New York City Oct. 21—indefinite.
SHANTY QUEEN CO.: Brooklyn, N. Y., Dec. 9—week; Hartford, Ct., 16-18, New Haven 19-21.
SHENANDOAH (2) CO.: Chicago, Ill., Nov. 18—six weeks.
STORM BEATEN CO.: Aberdeen, Miss., Dec. 16, West Point 17, Macon 18, Meridian 20, Americus, Ga., 21, Thomasville 22.
STUTTZ'S CO.: Galena, Kas., Dec. 11, Carthage, Mo., 12-14, Joplin 16-18.
STANDARD THEATRE CO.: Newark, O., Dec. 9—week.
SCOTT-GUNN CO.: Girardeau, Mo., Dec. 9—week.
STOWAWAY CO.: St. Louis, Dec. 9—week; Louisville, Ky., 23-25, Lexington 26, Springfield 27, Dayton, O., 28.
SI PERKINS CO.: Galveston, Tex., Dec. 11, 12, Houston 13, Lake Charles 14.
STILL ALARM CO.: Chicago, Dec. 9—week.
STREETS OF NEW YORK CO.: Greenville, Miss., Dec. 11.
SIBERIA CO.: Newark, N. J., Dec. 9—week.
SPIDER AND FLY CO.: Seattle, Wash., Dec. 12, 13, Tacoma 14, 15.
SAWTELLE COMEDY CO.: Northampton, Mass., Dec. 9—week.
SILVER KING CO.: Mt. Pleasant, Ia., Dec. 11, Ft. Madison 12, Carthage, Ill., 13, Monmouth 14, Galesburg 16.
SWEET LAVENDER CO.: Springfield, Ill., Dec. 12, Peoria 13, 14, St. Louis 16—week; Indianapolis 23 25, Detroit 26-28.
SOAP BUBBLE CO.: Minneapolis Dec. 9—week.
SALVINI: Baltimore Dec. 9—week; Washington, D. C., 16—week; Buffalo 23-25, Erie, Pa., 26, Cleveland, O., 27, 28.
SHARPLEY'S CO.: Richmond, Mo., Dec. 9—week.
THOMAS W. KEENE CO.: Indianapolis Ind., Dec. 9-12, Columbus, O., 13-14, Cincinnati 16—week.
TURNED UP (Sanger's) CO.: Reading Pa., Dec. 11-12, Bethlehem 13, Sing Sing, N., Y. 14, Brooklyn 16—week.
TWO OLD CRONIES: Alliance O., Dec. 12, New Castle Pa., 13, Beaver Falls 14, Rochester O., 16, East Liverpool 17, Steubenville 18, Bellaire 19, Zanesville 20, Bellefontaine 21, Marion 23.
THOS. E. SHEA CO.: Shamokin Pa., Dec. 9—week.
THE WORLD AGAINST HER CO.: Bridgeport Ct., Dec. 9-11, Lynn, Mass., 12-14.
THROWN UPON THE WORLD CO.: Mahanoy City Pa. Dec. 11, Mt. Carmel 13, Mauch Chunk 14, Danville 25, Milton 26, Lock Haven 28.
THE WIFE CO.: Cincinnati Dec. 9—week; Indianapolis, Ind., 16-18, Milwaukee 19-21, Kalamazoo, Mich., 23, Grand Rapids 24, 25, Bay City 26, E. Saginaw 27, South Bend 28.
TWO SISTERS CO.: Glens Falls N. Y., Dec. 11, Rutland, Vt., 12, Burlington 13, Ogdensburg, N. Y., 14, Watertown 16, Oswego 17, Auburn 18, Syracuse 19-21, Rome 23, Utica 25, Albany 26-28.
TRUE IRISH HEARTS CO.: Chicago Ill., Dec. 9—week.
TWELVE TEMPTATIONS: Philadelpha Dec. 9—week.
THOMAS GARRICK CO.: Nevada Mo., Dec. 11, Joplin 12.
TIN SOLDIER CO.: Albany, N. Y., Dec. 9-11, Bridgeport, Ct., 12-14, New Haven 16-18, Hartford 19-21.
ULLIE AKERSTROM CO.: Topeka, Kas., Dec. 10-12, Atchison 13-14, Leavenworth 16-18, St. Joseph, Mo., 19-21, Lincoln, Neb., 23-25, Beatrice 26, Fremont 27, 28.
UNCLE HIRAM CO.: Lynn, Mass., Dec. 12, Chelsea 13, Salem 14, Lawrence 16, Newburyport 17, Exeter, N. H., 18, Dover 19.
UPSIDE DOWN CO.: Toledo, O., Dec. 9—week; Defiance 16, Mansfield 17, Kenton 18, Norwalk 19, Akron 20, Youngstown 21.
UNDER THE LASH CO.: Philadelphia, Dec. 9—week.
UNCLE TOM'S CABIN (Hooley's) CO.: Clinton Junction, Wis., Dec. 11, Beloit 12, Janesville 13, Whitewater 14.
UNCLE TOM'S CABIN (Vreeland and Middaugh's) CO.: Nashville, Mich., Dec. 11, Eaton Rapids 13, Portland 14.
UNCLE TOM'S CABIN (Stetson's) CO.: Greensburg, Pa., Dec. 11, Mount Pleasant 12.
VICTORIA VOKES: Lafayette, Ind., Dec. 11, Indianapolis 12-14, Chicago 16—week.
VERNONA JARBEAU CO.: Kansas City, Dec. 9—week.
WOMAN AGAINST WOMAN CO.: Rochester, N. Y., Dec. 9—week; Troy 16—week; Philadelphia 23—week.
W. J. SCANLAN: Jersey City, N. J., Dec. 9—week.
WAITE'S COMEDY CO.: Elmira, N. Y., Dec. 9—week.
WHITE SLAVE CO.: Albany, Dec 9—week; Syracuse 16—week.
WOOD-ST. JOHN CO.: St. John, N. B., Dec. 2—two weeks.
WORLD CO.: Lake City, Pa., Dec. 11, Tampa 13, Barlow 14, Orlando 15; Kissimee 18, Palatka 11.
WEBSTER-BRADY CO: Dennison, Tex., Dec. 11, Paris 12, Dallas 13, 14.
W. H. CRANE: Brooklyn, N. Y., Dec. 9—week.
WILSON BARRETT CO.: N. Y. City Nov. 4—six weeks.
WILL O' THE WISP CO.: Denver, Col., Dec. 9—week.
WAGES OF SIN CO.: N. Y. City Dec. 2—two weeks.
WAIFS OF NEW YORK CO.: Milwaukee, Dec. 9—week; Toledo 16—week; Grand Rapids, Mich., 23—week.
WILBUR-BURLEIGH CO.: Leavenworth, Kas., Dec. 10-11, Bustrina, Neb., 16—week.
ZIG-ZAG CO.: Chicago, Dec. 9—week.
ZEFFIE TILBURY CO.: Binghamton, N. Y., Dec. 9—week; Scranton, Pa., 16—week.
ZOZO CO.: Ravenna, Pa., Dec. 11, Wooster, O., 12, Mansfield 13, Huntington 14, Milwaukee 16—week.

OPERA AND CONCERT COMPANIES.

BENNETT MOULTON OPERA CO.: Rochester, N. Y., Dec. 9—week; Wilkesbarre, Pa., 16—week.
BOSTON IDEAL OPERA CO.: Louisville, Ky., Dec. 9—week.
BOSTON SYMPHONY CLUB: Charleston, S. C., Dec. 10, 11, Savannah, Ga., 12, 13.
CASINO (Lamont) OPERA CO.: Columbus, O., Dec. 9-11, Toledo 12, 14.
CONREID OPERA CO.: Omaha, Neb., Dec. 11, 12, Council Bluffs 13, Lincoln, Neb., 14, Kansas City 16—week.
CORINNE OPERA CO.: Kansas City Dec. 16—week.
DUFF'S OPERA CO.: Mansfield, O., Dec. 9—week; Reading, Pa., 16-18, Paterson, N. J., 19-21; New York City 23—indefinite.
EMMA ABBOTT OPERA CO.: Little Rock, Ark., Dec. 9—week.
GILMORE'S BAND: Birmingham, Ala., Dec. 11, Atlanta, Ga., 12, Augusta 13, Savannah 14.
GILBERT OPERA CO.: Wooster, O., Dec. 11, Warren 12-14.
GRAU COMIC OPERA CO.: Dallas, Tex., Dec. 9-12, Ft. Worth 13, 14.
HARVARD QUARTETTE: Sandwich, Ill., Dec. 11, Monmouth 12, Moline 13, Delevan, Wis., 14, Milwaukee 16, Appleton 17, New Richmond 18, Owatonna, Minn., 19, Minneapolis 20, Albert Lea 21, Sioux Falls, Dak., 23.
JUCH OPERA CO.: Boston Dec. 2—two weeks.
MACCOLLIN OPERA CO.: New Orleans Dec. 9—week.
METROPOLITAN OPERA CO.: Philadelphia Dec. 2—indefinite.
NOSS FAMILY: Petersburg, Ill., Dec. 11, Lewiston 12, Havana 13, Lincoln 14, Taylorsville 16, Assumption 17, Mattoon 18, Paxton 19, Watseka 20, Fairburg 21, Minonk 23, Pontiac 24, Joliet 25, Marseilles 26, Henry 27, Morris 28.
NASHVILLE STUDENTS: Shelbina, Mo., Dec. 12, 13.
PEARL OF PEKIN CO.: Louisville, Ky., Dec 9—week.
RINEHART OPERA CO.: Ashland, Pa., Dec. 9—week.
THE OOLAH CO.: Boston, Nov., 28—four weeks.
THE BRIGANDS: Philadelphia Nov. 18—four weeks.
WILBUR OPERA CO.: Lexington, Ky., Dec. 9—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: N. Y. City Dec. 9—week.
BERRY BROS. CO.: Emporium, Pa., Dec. 11, Ridgeway 12.
GIRARD LEON.: Victoria, B. C., Dec. 11, Vancouver 12, 13, New Westminster 14.
GUS HILL'S CO.: Newark, N. J., Dec. 9—week.
GAIETY BURLESQUE CO.: Holyoke, Mass., Dec. 9—week; Syracuse, N. Y., 16—week.
HOWARD BURLESQUE CO.: Chicago Dec. 9—week.
HOWARD ATHANEUM CO.: Chicago, Dec. 2—two weeks.
HYDE'S CO.: Boston Dec. 9—week.
HARRY WILLIAMS.: Washington, D. C., Dec. 9—week.
IRWIN BROTHERS.: Baltimore, Md., Dec. 9—week; Pittsburg 16—week; Cincinnati 23—week.
KERNELL'S CO.: Cincinnati, O., Dec. 9—week.
LUCIER FAMILY.: Cleveland, O., Dec. 9—week.
LILY CLAY'S GAIETY CO.: Lancaster, Pa., Dec. 9, Harrisburg 10, Reading 11, Pottsville 12, Bridgeton, N. J., 13, Norristown, Pa., 14, Brooklyn, N. Y., 16—week.
LONDON SPECIALTY CO.: Pittsburg, Pa., Dec. 9—week.
NELSON'S CO.: Detroit, Mich., Dec. 9-11.
NIGHT OWLS CO.: St. Louis Dec. 9—week; Chicago 16—week.
PUTNAM BROTHERS.: Newell, Ia., Dec. 11, 12, Storm Lake 13, 14.
ROSE LISLE: Greenwich, O., Dec. 9—week.
RENTZ-SANTLEY CO.: St. Paul, Minn., Dec. 9—week.
REILLY-WOOD'S CO.: Kansas City, Mo., Dec. 9—week.
ROSE HILL'S CO.: So. Bethlehem, Pa., Dec. 11, Burlington, N. J., 12, Atlantic City 14, Philadelphia 16—week.
TWO MACS CO.: Philadelphia, Dec. 9—week.
VAIDIS SISTERS: Montreal, Can., Dec. 9—week.

MINSTRELS.

CLEVELAND'S MINSTRELS: Philadelphia Dec. 9—week.
CUSHMAN-THOMAS' MINSTRELS: Brooklyn Dec. 9—week.
EATON-HOGAN MINSTRELS: Racine, Wis., Dec. 11, Waukesha 12, Watertown 13, Madison 14.
FIELD'S MINSTRELS: Sel

THE HANDGLASS.

At a Bowery museum, there is "The most wonderful exhibition of modern times. A nine pound horse plays see-saw on the chest of the strongest man on earth." A rival establishment is completing arrangements with a Chicago drummer, to have a 1,700 pound horse perform a similar small game upon his cheek.

† † †

PERHAPS.

Some time, when all life's lessons have been learned,
When all the weary pages have been read,
We'll understand, perhaps, why footlights burned,
Have such magnetic action on
The
Club
Man's
Head!

† † †

"Edward Hanlan, the oarsman, is now appearing in the tank scene of A Dark Secret, the actor being ill, who formerly rowed the part," says the funny man of the Brooklyn *Eagle*.

† † †

The truly rural instincts of the native Philadelphian were never better exemplified than at the recent production of Ibsen's Doll's House in that place. The entire juvenile population was turned on at the performance under the impression that it was of the Jack-and-the-Beanstalk order.

† † †

The discriminating dramatic editor of our sister city's *Citizen* tells us that one of New York's erstwhile foot-light favorites is in embarrassed circumstances in the West, and will star with a Maeppa company shortly. The costuming requirements for the role of Maeppa are especially adapted to a star in embarrassed circumstances.

† † †

WAITING.

(After James Whitcomb Riley.)

We are waiting for the coming of the poet who will bring
The great Drama of the Future, destined thro' the years to ring.
Will he greet us with the snowflakes, or as Spring-time zephyrs rise—
Will he have the looked-for play, on which
There
Are
No
Flies?

(We are still waiting.)

† † †

The football match has been lost and won; the Baby Hippopotamus has, for a few short, sweet days, brightened with its infantile gambols the dark fastnesses of the Central Park menagerie; but through it all one awful fact has hung like a pall over the theatregoers of the metropolis, has chilled their enthusiasm, deadened their applause, and deepened their sorrow. The Brass Monkey is billed in this city for twelve weeks.

† † †

A new and telling topical song, "Macdougal says we mustn't, cause we can't," is making a genuine sensation in London. It is said to be based on the sentiments soon to be expressed by Chicagoans in relation to the World's Fair, which will be held in this city in 1892.

PIRATICAL SUBTERFUGES.

The rights of the Annie Mitchell company to M'liss and Rosedale were questioned by The Dramatic Mirror recently. One Harry Knight has picked up our gauntlet and wants to shiver lances for the gentle Annie. In his letter he confesses that he is "playing M'liss under the title of The Mountain Queen." He then makes the stereotyped specious plea of the pirate, and questions the rights of the lawful owner of the piece, Annie Pixley. He admits that he will play M'liss "until the Pixley people can show conclusively" that they have the exclusive right to this play. For Knight's benefit we will reproduce the notice that appears elsewhere in The Mirror, which reads as follows: "Notice to Managers: All managers of theatres are hereby notified that Annie Pixley is the exclusive owner of M'liss, and that in the event of allowing any production of M'liss in their theatre, they will be prosecuted to the full extent of the law." The Annie Mitchell company is barnstorming down-East. In his epistle Knight ignores the charge of having played Rosedale.

James H. Browne, the manager of "the A. W. Palmer New York Theatre company," writes that the organization he manages "is not sailing under false colors nor misleading the public." He further says: "We have a perfect right to the name of A. W. Palmer, as it belongs to him. The Detroit Palmers have been in the theatrical business for forty years, and handled some of the largest spectacular companies that have appeared before the public. Simply because there is a similarity in the names should be no reason why your valuable paper should place us in the list of pirates"

If A. W. Palmer is the representative of such a well-known theatrical family in Detroit, does it not seem rather strange that his organization is styled "New York Theatre Company?" From a geographical point of view wouldn't A. W. Palmer's Detroit Theatre company be more consistent and in strict accord with the claim made by Mr. Browne? Is not Mr. Browne aware of the fact that there is not a house in this city that goes by the name "New York Theatre." If the title of the company in question is not misleading, then its only logical significance is that A. W. Palmer's company is composed of actors who have been in the home companies of the leading New York theatres. While there is no "New York Theatre," there is, as everybody knows, Palmer's Theatre in this city. On all the printing of the A. W. Palmer company which has come to hand the title of the company is displayed so that "A. W. Palmer" and "New York Theatre company" are in separate lines in conspicuous type. Mr. Browne states that his company pays heavy royalties to Mortimer Murdoch for A Hoop of Gold and A Brave Woman, and to A. R. Wilber for Escaped From the Law and Black Spider. If that be true, clearly the A. W. Palmer company are not pirates. Still, we maintain that from the premises we advance there is no sound conclusion to be arrived at except that this company, intentionally or unintentionally, is trying to trade on the name of A. M. Palmer. Misprints are so common in the public prints that "A. W." would invariably be taken by managers who never heard of "the Detroit Palmers" for "A. M.," especially as we know that during the late war almost every hero who died on the battlefield had his name spelled wrong in the newspapers. To establish his identity, A. W. Palmer must show what right he has to call his organization the "New York Theatre Company." He must show that his company is composed of actors who have won their spurs in the theatres of this city. Can he do so?

There is a pirate organization styling itself Johnson's Madison Square Dramatic company. There have been several organizations known as Wallack's and "Wallick's" New York Comedy companies, and Union Square Comedy companies without number. Suppose one of "the Detroit Palmers" christened his organization "Palmer's Madison Square Comedy company," would not this similarity of names be an invasion of A. M. Palmer's rights? Yet "A. W. Palmer's New York Theatre company" is scarcely a whit less misleading as it stands than it would be if it were A. W. Palmer's Madison Square Theatre company.

The whole question of play piracy resolves itself into this proposition. Sooner or later, the copyright laws must be amended and a bill passed making play-stealing a criminal instead of a civil offence. This is the trend that this perplexing question takes, and The Mirror would be only too glad to have a bill drafted with this object in view to be introduced into Congress this session, if it were not for the fact that this grievance must lie in abeyance until the oppressive Inter-State Commerce law is amended. As the copyright law now stands it is necessary for a play-owner to bring an action in every State of the Union to protect his property, as a pirate enjoined and fined in one State, has only to leave the jurisdiction of that State, when fresh proceedings must be instituted. The pirates know this only too well, and in the language of Bill Tweed they ask "What are you going to do about it?" *Nous verrons.*

IN THE COURTS.

GERTRUDE FORT GETS A JUDGMENT FOR $389.

Gertrude Fort, who was the leading soubrette during last season with John Wild in his Running Wild co., on Friday last procured a judgment against him in the Supreme Court before Judge O'Brien and a jury for $389, a balance of unpaid salary. According to Miss Fort's statement, Wild paid the salaries regularly for a time, but in March last he began to pay in instalments, and the result was that Gertrude and her husband, who was the advance agent at that time, became sadly in arrears. For nineteen weeks they received only small portions of their salaries, and finally brought suit in the Supreme Court to recover $500. They secured a judgment for that sum, by default, but the execution was returned unsatisfied. Upon the application of Mr. Wild the default was opened to give him an opportunity to put in his defence if he had any. When the case was tried last week he appeared in court represented by counsel, but did not introduce any evidence in his behalf. His counsel merely made every effort he possibly could to reduce the amount of the judgment and interposed all sorts of technical objections to the evidence. The actress and her husband got a verdict for $389 and costs.

REFEREE OLNEY'S REPORT.

Peter B. Olney, as referee, has made a report to the Supreme Court upon his investigation into the accounts of the executors of the will of S. L. M. Barlow, who was formerly the receiver of the American Dramatic Fund Association, having been appointed in the proceedings for a dissolution of the Association. The referee reports that he has taken testimony in the matter, and that the executors' accounts as rendered are correct. The total amount of securities in their hands is $51,176.95, and also $5,034.45 cash.

THE DUFF-RUSSELL CASE.

Lillian Russell, accompanied by her sister and her counsel, A. H. Hummel, was in the Superior Court, Special Term, all day Monday, before Judge Truax, anxious to try the suit which was brought against her some months ago for breach of contract by her former manager, John C. Duff, who charges that she, without any provocation, broke her contract with him in order to enter into one with the manager of the Casino, who offered her better financial inducements. The actress was looking her best, neatly dressed in a black silk gown and sealskin sacque. She wore a handsome bunch of flowers. In her defence to the suit she declares that her former manager is not correct in the charges he makes, and says that she was justified in leaving him because she could not appear on out-of-town stages during the last Winter, in tights, as she had caught so many colds that affected her voice.

Henry Thompson, representing Manager Duff, applied for a postponement of the trial because his client was out of town on business. Mr. Hummel was very desirous of going on with the case as Miss Russell was in attendance, and if it was put off she might be out of town when it was called again. Judge Truax thought the case had better be tried on its merits, and in order to give Manager Duff an opportunity to appear he put the case off until next month.

THE AMATEUR STAGE.

AMATEUR LEADING MEN.

Angelice remonstrates with me for the "derogatory manner" in which I expressed myself last week regarding the leading women of the incipient stage. The demigods of amateur theatricals, she avers, are not a bit superior to its blithesome belles, and contends that overweening pride has stirred a flame of vanity in the sterner sex that is brightly burning on high. "Singe their wings a little" says she "for I am sure they are not a whit in advance of our leading amateur actresses."

I am prone to take sides with Angelice, at least on the question of vanity, for I know many young Thespians through whose veins flow the rich stream of dramatic fluid, but their self-consciousness and insufferable conceit robs their acting of the beauty of simplicity and destroys their ease and repose—the paradoxical arts which often develop nascent artistic instinct and proclaim the true genius. But do you suppose that the amateur would believe a critic if he told him he thought he was not troubled with an over-dose of dramatic ability? He may believe a physician should he tell him he was not suffering from insomnia or sciatica, though he was undergoing all the tortures of these afflictions. But believe what a critic tells him? My word for it he will not. He seeks no light upon the subject of his dramatic ability, and prefers to live in the darkness and gloom of his own egotism.

Now to be loyal to the truth, I don't think I could honestly diagnose a dozen promising cases of pure dramatic gift or endowment among the gentlemen of the amateur stage. I know this is a cold statement and one that is likely to bring down the wrath of many amateurs upon my head. But, nevertheless, I am firmly convinced it is a fact and one that is absolute.

Now let us see who are the leading men of the embryo stage?

Charles Heckman, of the Amaranth, is first to suggest himself to my mind. Mr. Heckman is unquestionably a good actor and well adapted to romantic roles. It is seldom he plays, but when he does, that polish and ease, known only to an accomplished artist, characterize his work. Next I would consider Harry Stokum, of the Gilbert. Though considerable of his work betrays the novice, he, however, endows his portrayals with consummate skill rarely found in amateurs. Alfred Young I admire much as an actor, chiefly because he possesses a professional training which has toned him down to an easy and graceful method, and developed a voice that is sympathetic and moderately powerful. John C. Costello is, perhaps, the finest-looking man upon the amateur stage. From this fact many amateur stage managers have been led to accept him as a leading juvenile, but I deem their judgment erroneous. His best work—and truly artistic it was—has been accomplished in heavy villain roles. His Jack Simpson in The Child Stealer and his performance of the Count in The Banker's Daughter are among the best achievements of the amateur stage. Adam Dove is high in the estimation of all who know him as an actor. His method is good and earnest, while he has little of the defects that hamper the tyro. Yet, Mr. Dove cannot be accused of possessing too much ponderosity, but on the contrary, his stature is too slight for leading business. As a comedian he is superb. James Jordon Darling can be held in the light of a leading juvenile actor, but that line does not suit him precisely. Comedy is his stronghold, and under such conditions he has won considerable success. Thomas T. Hayden drinks from the cup of leading amateurs. However, the best work he ever accomplished was as the Duke of New York in The Silver King—a character part—and in that line, I admire him.

Edward Pales Coward has won considerable notice as an amateur. His aspirations are in the line of the romantic drama. He has played parts of every description, but comedy is his style. His voice is decidedly too slim for heavy juvenile characters. And the same may be said of A. M. Taylor, Everet Jansen Wendell, Charles P. Easton, Robert L. Morrell and F. R. Slatterlee, all prominent amateurs of the present time.

Well Angelice here are the demi-gods of the amateur stage. Compare them with the demi-goddesses I spoke of last week and behold who are in the lead!

RAY REEN.

NOTES.

The Amateur Philharmonic Society gave a highly successful musical entertainment at the New York Central Turn Verein Opera House on the 3d inst. Mr. Hugo Neuman successfully led the orchestra through a very interesting and difficult programme. The talent included the Messrs. A. M. Taylor, W. Collins, C. T. Steele and the Misses Jul'e E. Peck and Paulina Clifford.

A new dramatic club has been organized in Brooklyn. It is called The Faust, but as yet little is known of its origin.

The Rival Dramatic Club held a smoking concert at their rooms, on Union Square, New York, last Thursday evening. The affair was enjoyed by a large number of the society's members and their friends.

The Florence gave a very enjoyable private entertainment and reception on the 8th inst. at Avon Hall, Brooklyn. The next regular performance of the Florence occurs Dec. 10, at the Criterion.

The Atalanta Boat Club entertained a large audience at Chickering Hall, New York, last Wednesday evening with a minstrel and olio performance. Frank Wilson was a clever interlocutor, while Ben Lyons and J. E. Clark handled the bones and Ned Panch and D. Van Holland played the tambos. Messrs. J. J. Byrne, R. J. Schum and Robert J. Webb sang several sweet songs effectively.

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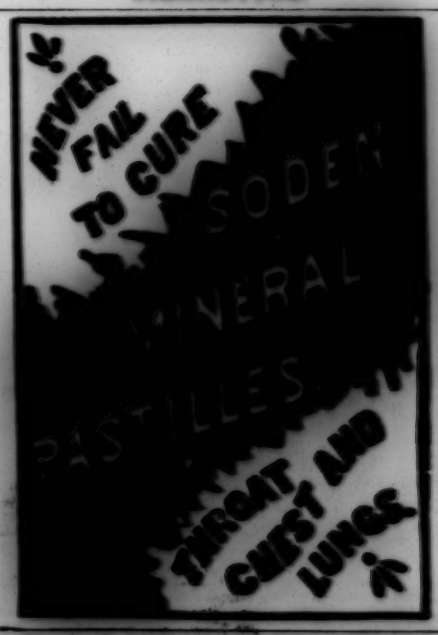

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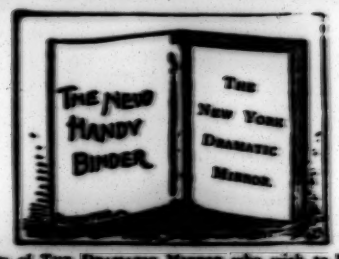

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